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HISTORY OF TH CAN FRONTIER

DEADWOOD RETURNS WITH A VENGEANCE

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IS IT WORTH THE WAIT?

BY HENRY C. PARKE

THE TRUTH BEHIND THE REAL CHARACTERS OF DEADWOOD

- THE REAL AL SWEARINGEN
- THE REAL SETH BULLOCK
- REAL GEORGE HEARST
- AL CALAMITY JANE
- CHARLIE UTTER

PLUS:

GUNS THAT WON THE WEST AT AUCTION

DEADWOOD'S "CATHOUSE" MADAM DORA DUFRAN

LOCOWEED AND THE CODE OF THE WEST

LEGENDARY DIRECTOR WALTER HILL ON HOW TO MAKE A GREAT WESTERN

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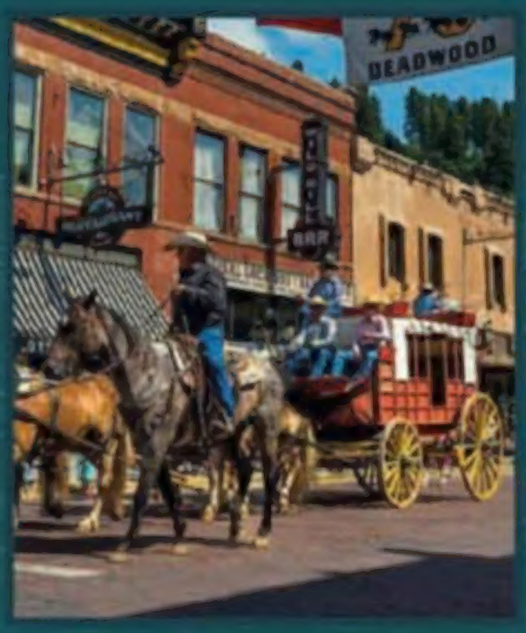
Timothy Olyphant as Seth Bullock

1876
DEADWOOD
SOUTH DAKOTA

DISCOVER THE TOWN BEHIND THE LEGENDS



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John Wesley Hardin lot, at auction June 22, 2019.

a) ACME Saloon gambling chip;
b) Hardin signed Wigwam Saloon chit dated May 8, 1895;
c) John W. Hardin, Esq. calling card;
d) Hardin shot and signed nine-of-hearts playing card, dated July 4, '95.
(The finest example of a Hardin shot card we've seen.)

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Tombstone, Arizona
Henry Golden Boy .22LR Rifle

Tombstone, founded in 1877 by prospector Ed Schieffelin, became known as the "Town To Tough To Die" and has become the most famous and glamorized mining town in America. The gunfight at the OK Corral with Wyatt Earp, Doc Holliday, Virgil and Morgan Earp and the Boot Hill Graveyard is what we remember most. The town was booming with silver mining, around the clock gambling and entertainment at the Bird Cage Theatre and Saloon.

Tombstone propels us back in time to a place in history when the west was wild and untamed. Legends were made there. We remember the Earp Vendetta Ride when Wyatt Earp formed a posse with Phineas Clayton, Johnny Ringo and about 20 other cowboys and ranchers. Together, they set out to arrest the suspects responsible for maiming Virgil Earp and killing Morgan Earp. The rode hard and found the suspects, one by one, and killed them.

Wyatt Earp met Josephine Sarah Marcus while in Tombstone. They liked each other immediately, which made things difficult for Wyatt and his second wife, who later died of a drug overdose. Josephine and Wyatt left town separately and later met in San Francisco where they married and stayed together for 46 years.

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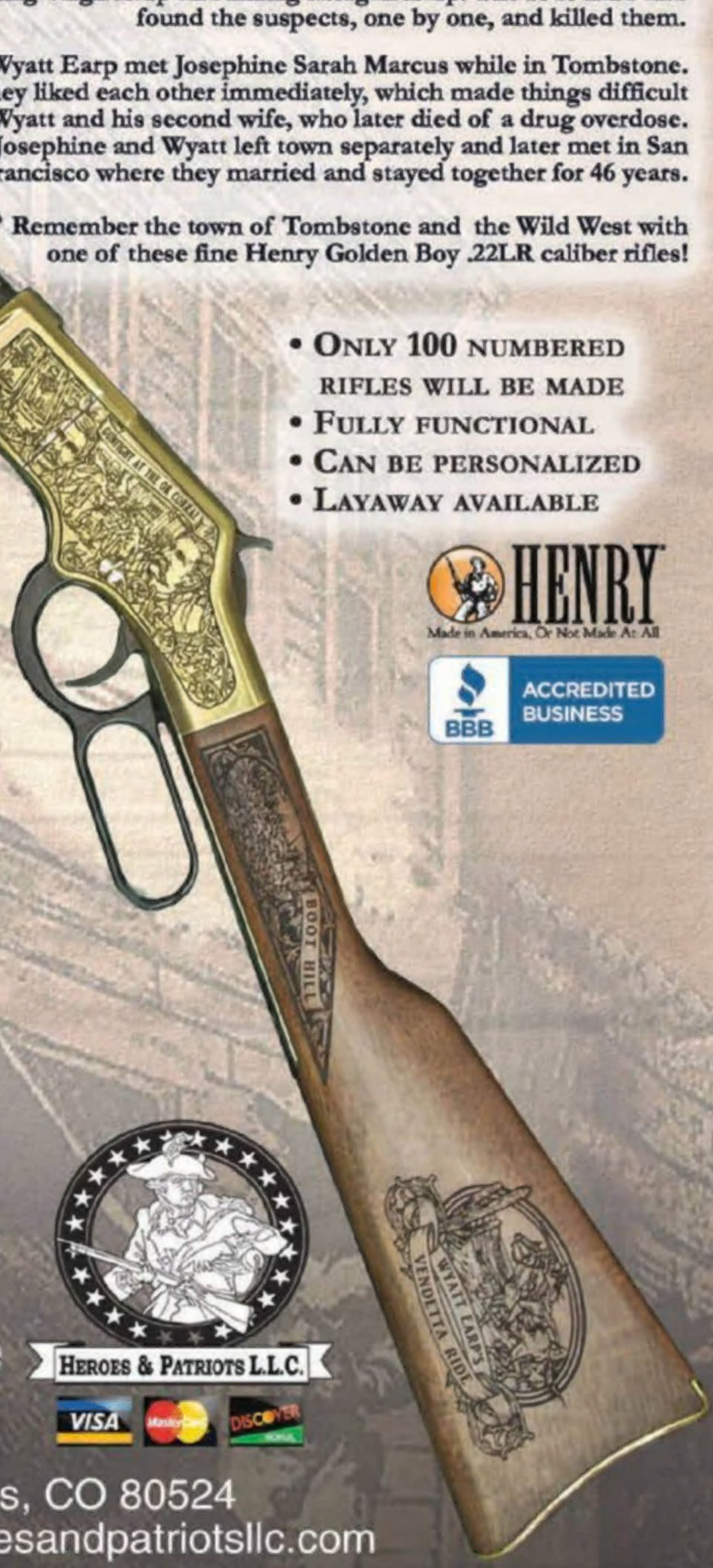

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Swearingen's Gem

Judging by the clock above the Gem's bar, 4 p.m., provided a lull before the evening's rowdier action. Standing behind the bar, the second man from the right, hatless and portly, with slicked-back hair, mustache, suit and bow tie, is believed to be Al Swearingen.

– COURTESY DEADWOOD HISTORY, INC., ADAMS MUSEUM COLLECTION, DEADWOOD, SD –

TRUE WEST
HISTORY OF THE AMERICAN FRONTIER

True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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CONTRIBUTING EDITORS:
Tom Augherton, Allen Barra, Leo W. Banks, John Boessenecker, Johnny D. Boggs, Drew Gomber, Kevin Kibsey, Dr. Jim Kornberg, John Langellier, Sherry Monahan, Candy Moulton, Frederick Nolan, Gary Roberts, Mary Doria Russell, Lynda Sanchez, Marshall Trimble, Ken Western, Larry Winget, Linda Wommack
ARCHIVIST/PROOFREADER EMERITUS: Ron Frieling
PUBLISHER EMERITUS: Robert G. McCubbin
ASSOCIATE PUBLISHER EMERITUS: Dave Daiss
TRUE WEST FOUNDER: Joe Austell Small (1914-1994)

ADVERTISING/BUSINESS

PUBLISHER & CEO: Ken Amorosano
PRESIDENT: Bob Boze Bell
GENERAL MANAGER: Carole Compton Glenn
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REGIONAL SALES MANAGERS:
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Montana, New Mexico, North Dakota, Oklahoma, South Dakota, Utah & Wyoming
Sheri Riley (*sheri@twmag.com*)
Colorado, Minnesota, Missouri, Nebraska, Oregon, Tennessee & Texas
MARKETING ASSISTANT: Christine Lake

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– PHOTOS COURTESY TRUE WEST ARCHIVES –

Pauline Cushman utilized her acting talent as a Civil War spy. She concealed Confederate battle plans in her shoes, but was caught and sentenced to death. She faked an illness that delayed her hanging and was reprieved when Union Troops attacked and Confederate soldiers fled without her. Find this and more historical photography on our "Wild Women of the West" board.

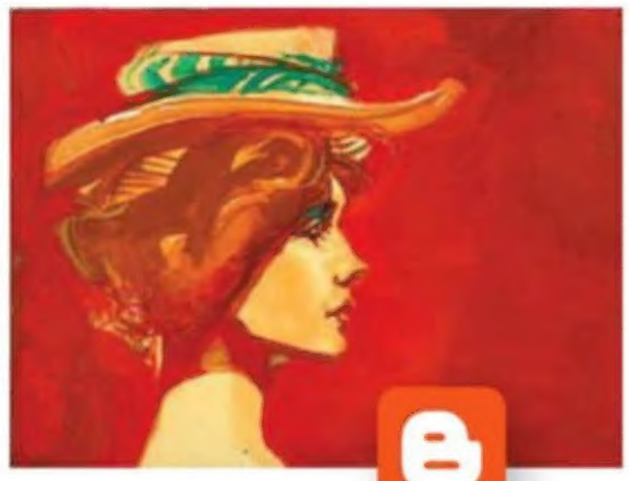
Pinterest.com/TrueWestMag

Years ago, in the *Tulsa World*, Brummet Echohawk (Pawnee artist) told how Cody really got the name Buffalo Bill. Cody was hunting buffalo for the railroad crews when he shot and wounded one. It turned and charged him, knocking his horse and him to the ground. Separated from his rifle, he got up and ran to the only tree in the area with a mad bison on his tail. Later that day a cavalry patrol found him in the tree with a mad bison still waiting for him. So they shot the bison and began to hoo-raw Cody as "Buffalo Bill" because he had been buffaloed by a buffalo.

—***Randall Nix*** of Gentry, Arkansas

Go behind the scenes of *True West* with Bob Boze Bell to see his painting, *Sharlot in Red*, and more of the executive editor's Daily Whipouts (Search for March 25, 2019).

Blog.TrueWestMagazine.com



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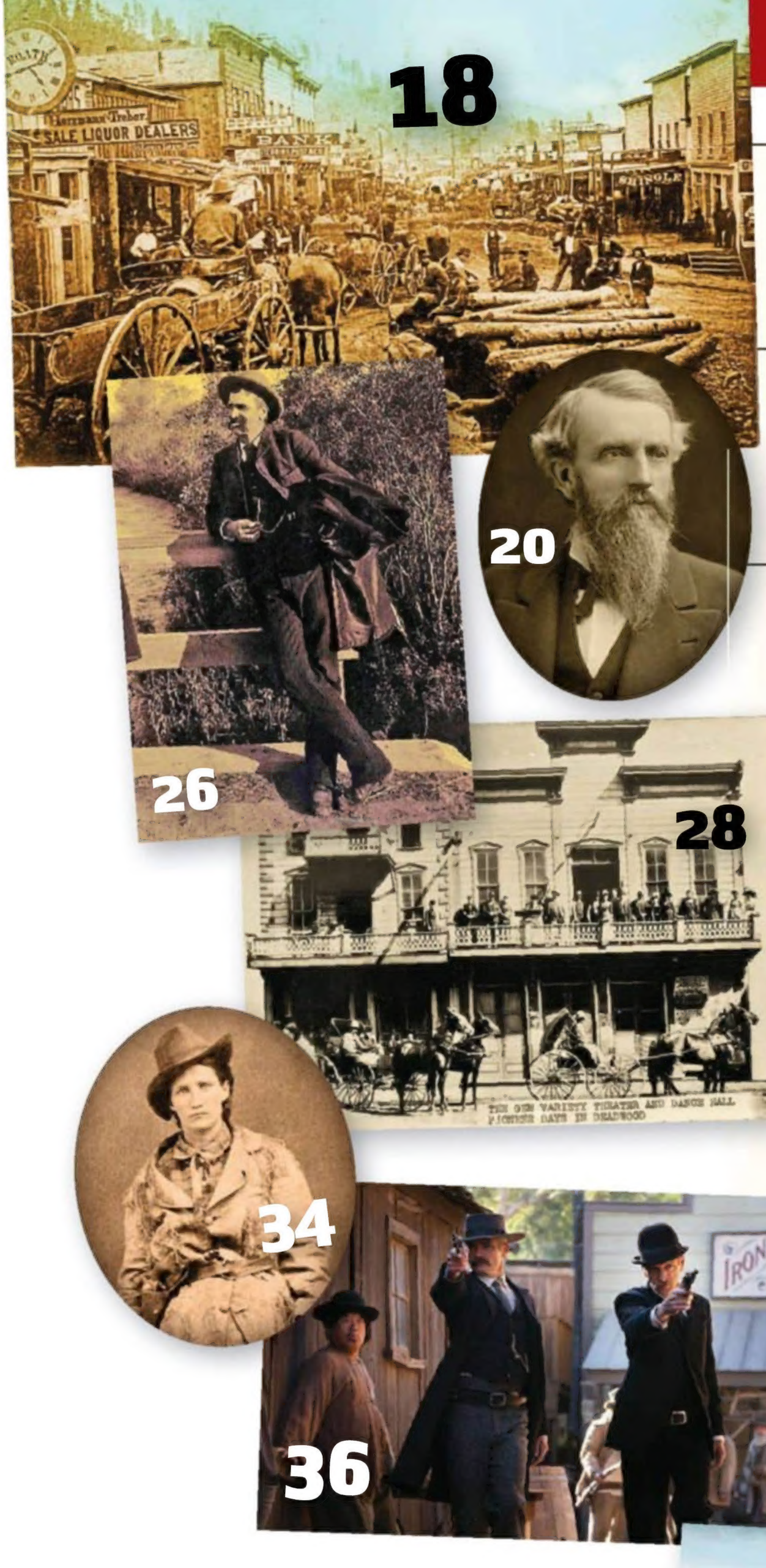

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Load up the car this summer and and get Western on ten scenic historic highway tours across the region.

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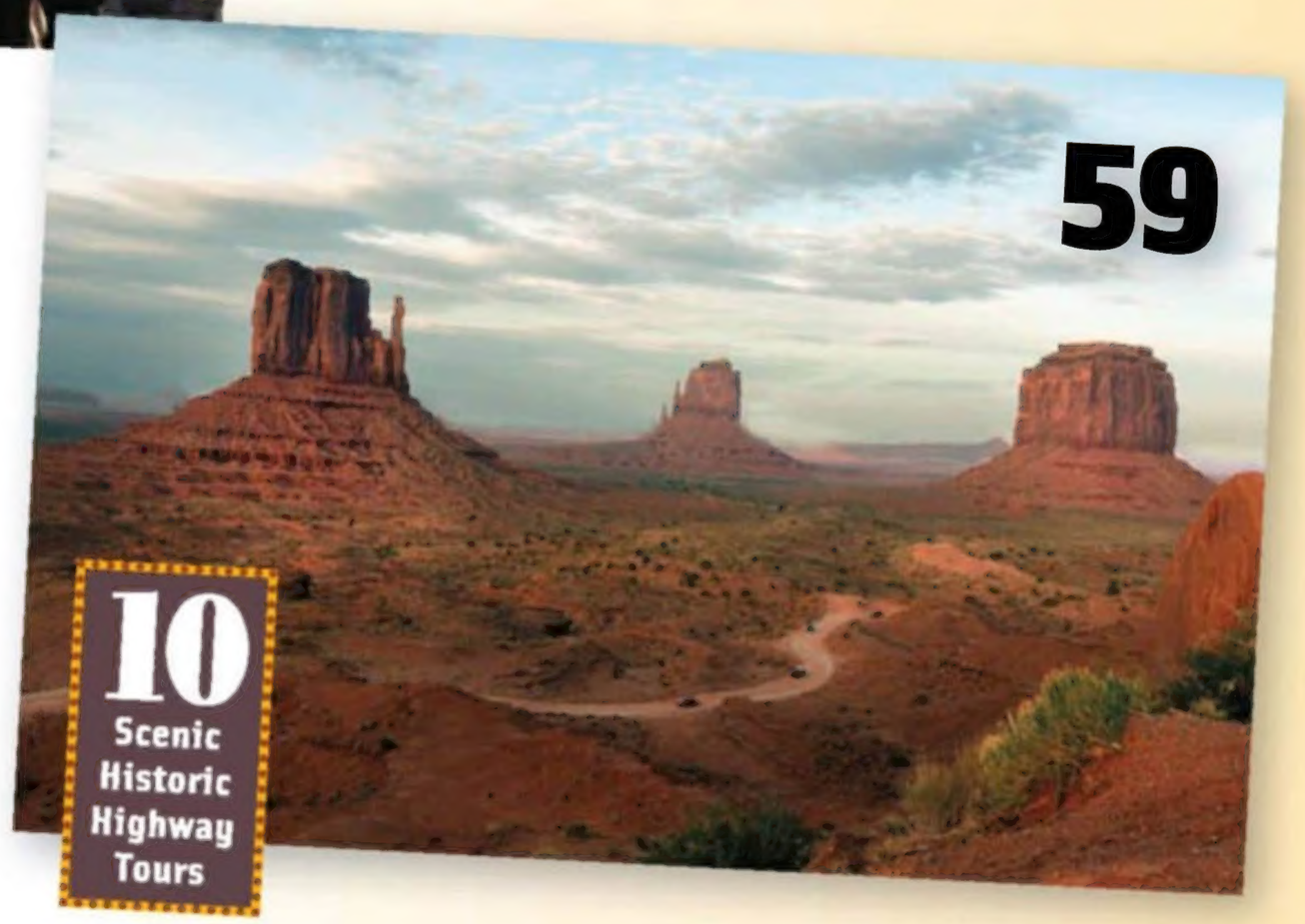
Timothy Olyphant reprises his role as Seth Bullock in HBO's movie *Deadwood*.

– PHOTO COURTESY HBO –



TRUTH BE KNOWN

COMPILED BY ROBERT RAY

Old Vaquero Saying

"Sometimes you have to jump off a cliff and figure it out on the way down."

Quotes

"When you're 20, you care what everyone thinks, when you're 40, you stop caring what everyone thinks, when you're 60, you realize no one was ever thinking about you in the first place."

– Winston Churchill

WINSTON CHURCHILL

– TRUE WEST ARCHIVES –

"I'm not interested in writing short stories. Anything that doesn't take years of your life and drive you to suicide hardly seems worth doing."

– Cormac McCarthy, Washington Post, *Nov. 13, 2009*

"The closer I get to death, the less I want to hang out with people I can't stand."

– Adam Moss, resigning editor of New York *magazine*

"Yesterday is history, tomorrow is a mystery, today is a gift of God, which is why we call it the present."

– Bill Keane

"Outside of a dog, a book is man's best friend. Inside of a dog it's too dark to read."

– Groucho Marx

"To learn who rules over you, simply find out who you are not allowed to criticize."

–Voltaire

Quotes Continued

"One of the saddest lessons of history is this: If we've been bamboozled long enough, we tend to reject any evidence of the bamboozle. We're no longer interested in finding out the truth. The bamboozle has captured us. It's simply too painful to acknowledge, even to ourselves, that we've been taken. Once you give a charlatan power over you, you almost never get it back."

– Carl Sagan

"The louder he talked of his honor, the faster we counted our spoons."

– Ralph Waldo Emerson

"One cannot and must not try to erase the past merely because it does not fit the present."

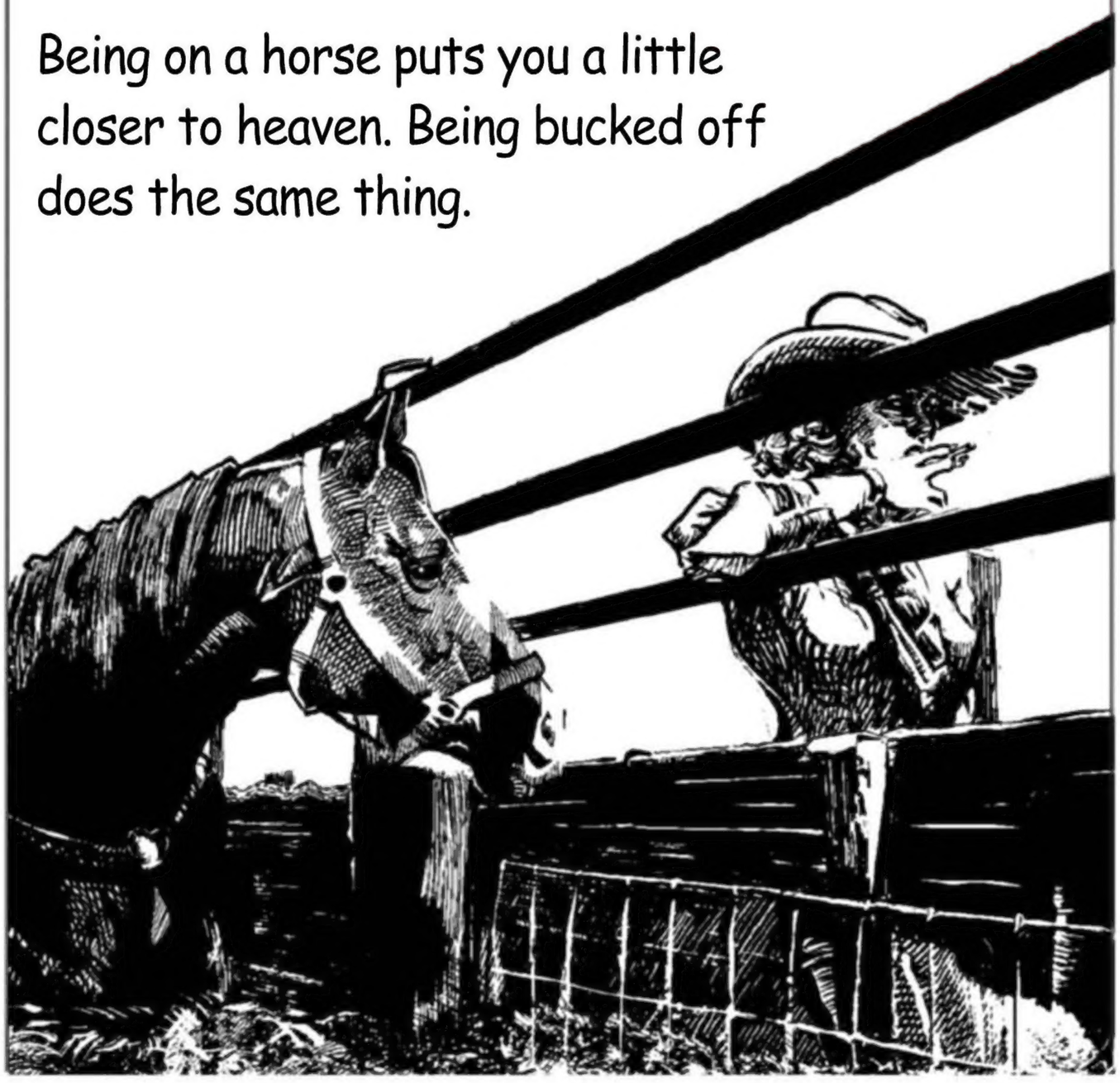
– Golda Meir

"Hope is the dream of a waking man."

– Aristotle

HONKYTONK SUE BY BOB BOZE BELL

Being on a horse puts you a little closer to heaven. Being bucked off does the same thing.



BY BOB BOZE BELL

Dead Wrong!

Nobody in our circle got this one right.

"Nobody who loves Westerns is going to watch this awful show!" That is the first report I got from someone who worked on the HBO TV series back in 2003.

At the time we were hot on the trail of a slew of new oaters in production: "Get Ready for a Bonanza of New Westerns!" (Feb.-Mar. 2003).

The doubletruck spread included: *Open Range*, *Westworld* (with Arnold Schwarzenegger attached as a remake of the original Yul Brynner vehicle), *Hidalgo*, *The Last Samurai* and *The Lone Ranger* (with "a lithe, buxom female" as Tonto), along with a whole bunch of projects that sank like a stone: *The Peacemakers*, described as "*CSI* lands in the Old West."

Of all those hits and misses, absolutely nobody in my circle thought *Deadwood* stood a chance of connecting with our audience.

We were dead wrong.

The show became a huge success and pumped new life into a tired genre. My wife, Kathy, who doesn't really care for Westerns, loves the show. She told me she is attracted to the moral complexity of the characters and the poetry of the language. Someone later dubbed it, "Shakespeare in the mud."

That's not to say everyone in our world loves the show. I was at a Golden Boots Awards gala when the audience stood to congratulate many of the actors from the HBO show, and the guy next to me refused to stand, or even applaud: "I hate that show and everything it stands for."

I'll let Phil Spangenberger have the last word: "The joke on the set was we were doing *Sex in the City* meets *The Sopranos in Deadwood*.

After a 13-year hiatus, most of the cast of the HBO series *Deadwood* (above) returns in a new HBO movie.

THERE'S MORE TO WILD BILL THAN THE DEAD MAN'S HAND.
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Get Ready for a Bonanza of New Westerns!
WESTERN

Above is a sidewalk ad (literally in the sidewalk) for a fabulous museum where I'll be doing a talk and book-signing on June 14. Below, the crush at Wild Bill's grave.

– ALL PHOTOS COURTESY BOB BOZE BELL –

For a behind-the-scenes look at running this magazine, check out BBB's daily blog at TWMag.com

BY JANA BOMMERSBACH

Butch Cassidy Would Do a Double Take

The Little Snake River Museum in Savery, Wyoming, preserves Old West history with a flair.

BUTCH CASSIDY

Sometimes you have to travel a "road to nowhere" to get somewhere you should be. Like the road to the Little Snake River Museum in a Wyoming ranching valley—a place so remote, it was a favorite hideout for Butch Cassidy, who ingratiated himself to the community with his free spending and musical talents.

Remote defines it to this day, as it's home to three small towns in the shadow of the Rocky Mountains—Savery, Baggs and Dixon—with some 800 souls. But, oh, what those folks have done to preserve their 150-year history.

The museum, which began with an abandoned schoolhouse in 1972, has grown to 17 historic buildings in Savery, another four in nearby Baggs and one in the Medicine Bow National Forest. Everything has been donated, usually from families that have lived in the area for over a century. Most telling of all is that these little communities voted themselves into a tax district to finance the museum.

"We're an amazing little spot," said Lela Emmons, museum director since 2011. "We're owned by a publicly elected board and we don't accept grants, because we don't want to take money from someone who has no assured funding, like we have."

Emmons had three big goals for the museum: employ people from the area, create education and outreach programs and sponsor events to bring in everyone. So each building has an "okay to play" activity for kids, and seniors are invited for monthly dinners to tell their stories of olden days. On Memorial Day, there's always a barbecue for the whole community, which has free use of the museum for celebrations and funerals.

The Jim Baker Cabin is the centerpiece of the Little Snake River Museum's collection of 17 historic buildings. At age 55 in 1873, Baker built the cabin in which he raised a family of 11 children between three wives. He also used the log home as a trading post.

– PHOTO OF BUTCH CASSIDY COURTESY TRUE WEST ARCHIVES/PHOTO OF THE JIM BAKER CABIN COURTESY LITTLE SNAKE RIVER MUSEUM –

The museum covers the entire history of the valley: native people, explorers, trappers, settlers, homesteaders, miners, stockmen and outlaws.

There's the 1873 cabin built by frontiersman Jim Baker, who was friends with Jim Bridger and Kit Carson and scouted for George Armstrong Custer in the Battle of the Rosebud. He lived there until his death in 1898. There's the Hays house, a large 1800s log mansion, and the Brown house, a mid-20th-century tiny home of three rooms. Add a blacksmith shop and a building full of relics—saddles, toys, sheep wagons—as well as displays on each facet of the Valley's legacy.

Nearby in Baggs, there's the Outlaw Stop, where Butch and his Wild Bunch hung out and delighted the locals. Butch played the harmonica and loved all-night dances, so it wasn't uncommon for him to wake up local musician Tom Vernon to bring his violin for a makeshift band.

If Butch came back today, he'd actually recognize some of the buildings in the Little Snake River Museum. Just another reason to travel that "road to nowhere" to relish how these dedicated souls are "preserving our history for the valley's future."

Jana Bommersbach has earned recognition as Arizona's Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written two true crime books, a children's book and the historical novel *Cattle Kate*.

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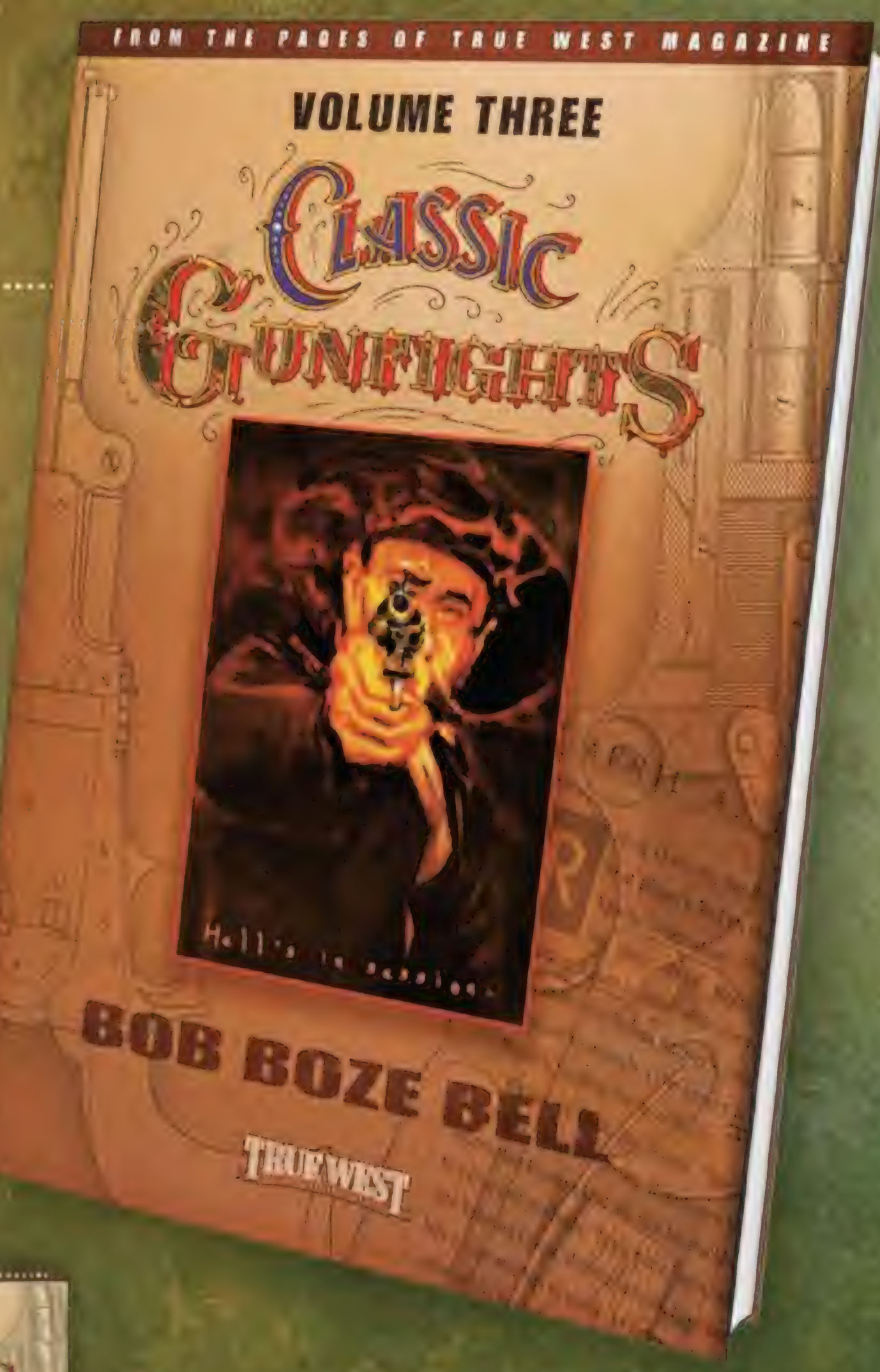

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TRUE WEST

BY JOHN LANGELLIER

Guns That Won the West

Recent firearms auctions proved profitable for sellers and buyers alike.

The old saw about guns that "won the West" may be overstated, yet undoubtedly, armament did play a major role in frontier expansion along with the railroad, stagecoaches and other 19th-century technology. Certainly, collectors favor firearms, as indicated by Rock Island Auction Company's February 14-17 Regional Gun Auction (#1032) with 7,136 lots, and Morphy-James Julia Auctions' February 5-7 Field & Range Firearms sale with 2,578 lots. In both auctions, most of the listings dated from the 20th and 21st centuries, but several representations of the Old West were included.

For instance, the opening lot up for bid by Rock Island Auctions was a classic Winchester First Model 1873 lever-action in the popular "cowboy caliber" of .44 center fire. Estimates ran from $6,500 to $9,500, with the price realized coming in at $8,625. (All prices realized include buyer's premium.) Another .44 caliber lever-action, a venerable 1865 New Haven Arms Company "Henry" Rifle, had an estimate of $9,500 to $16,000. The price realized went above this projection at $18,400, while a second example of a Henry with provenance to the Civil War 3rd Regiment U.S. Veteran Volunteer Infantry fell below the $20,000 to $30,000 estimate with a price realized of $17,250.

While not in the same rarified range, two iconic Sharps Rifles were sold. The first, a Model 1874 A Series Sporting Rifle, had an estimated price of $4,500 to $7,000, while a Sharps Model 1853 Percussion Sporting Rifle was estimated to earn from $1,700 to $2,500. Each weapon brought $2,588 on the block.

Turning to handguns, a handsome engraved .41 caliber First Generation Colt Single Action Army Revolver with relief carved steer head grip would have been the pride of every drover. It fell between the estimated price range of $4,500 to $6,500 at $5,463. In contrast, a Colt Single Action chambered for the .45-caliber U.S. Government round, was estimated at $1,800 to $2,750, but realized far more than that at $4,313.

The February 5-7, 2019, Morphy-James D. Julia auction was strong in U.S. martial ordnance, especially from the Spanish American War era through World War II. Several U.S. Army items from the antebellum era through the Civil War and the Indian Wars were available as well. Among these were two examples of early attempts by the American military to replace the long-lived "trapdoor" Springfield with a more modern bolt action in keeping with European trends. One of these was a Model 1871 Ward Burton Rifle estimated at $1,200 to 1,700, which sold for $1,599, and the other piece was a later effort to introduce a bolt action—a Model 1882 Chaffee-Reece Rifle. The relative rarity of this weapon contributed to its $6,400 price realized, which exceeded the $3,000 to $4,000 projection.

One more mainstay of the frontier cavalry was the Colt-.45-caliber Single Action Army Revolver. A good example of this six-shooter in the shorter 5½-inch "Artillery" version received a $4,000 to $5000 estimate. When the bidding ended, the price realized was $6,400.

Listed as a "Targeted" Winchester First Model 1873 Rifle, with special order set trigger, and factory letter, this opening lot at the Rock Island Auction of February 14-17, 2019, had a price realized of $8,625.

– COURTESY ROCK ISLAND AUCTION COMPANY –

During the early 1880s the U.S. Army returned to experiments with the bolt action firearms, issuing a small quantity of Model 1882 Chaffee-Reece Rifles for trial by soldiers. These .45-caliber long arms briefly saw some service in the West. The price realized was $6,400.

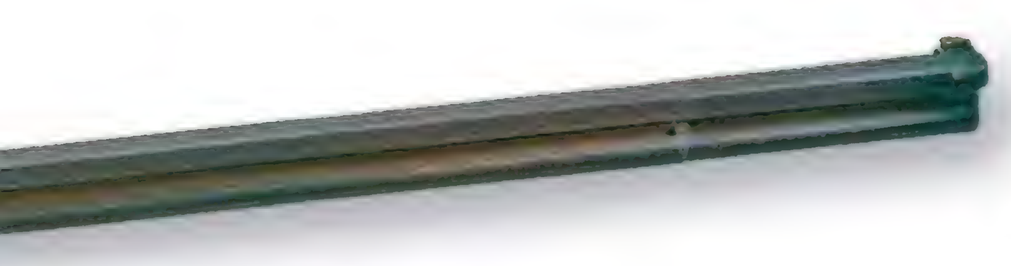
– COURTESY MORPHY AUCTIONS –

The U.S. Army's Springfield, Massachusetts, Armory produced only 1,015 of these early bolt action long arms. After a trial, the concept was shelved and some of the weapons, such as this one, which sold for a $1,599 price realized, went to surplus. In this instance a law enforcement officer bought the piece.

– COURTESY MORPHY AUCTIONS –

Factory-engraved Colt Single Action revolvers, such as this First Generation .41-caliber piece with relief carved steer head grip, are examples of craftsmanship. The price realized was $5,463.

– COURTESY ROCK ISLAND AUCTION COMPANY –



A fine New Haven Arms Company Henry Lever Action Rifle produced in 1866 was one of two offered at the Rock Island February auction; the one shown here sold for $18,400 with buyer's premium.

– COURTESY ROCK ISLAND AUCTION COMPANY –

UPCOMING AUCTIONS

June 7-8, 2019

National Cowboy & Western Heritage Museum
Prix de West (Oklahoma City, OK)
PDW.NationalCowboyMuseum.org • 405-478-2250

June 9, 2019

Heritage Arms & Armor, Civil War & Militaria, Arms & Armor Signature Auction (Dallas, TX)
HA.com • 877-437-4824

June 12-13, 2019

Morphy's Edged Weapons, Armor, & Militaria (Denver, PA)
MorphyAuctions.com • 877-968-8880

June 20-23, 2019

Rock Island Regional Gun Auction (Moline, IL)
RockIslandAuction.com • 800-238-8022

June 21, 2019

Cowan's American History: Premier Auction (Cleveland, OH)
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BY PHIL SPANGENBERGER

Old Wrist-Breaker

The heavy Model 1840 Cavalry Saber earned this dubious nickname, yet served for decades.

The U.S. Cavalry's first official-issue saber—the Model 1833, although graceful and handsome, was disliked by the troops. Considered altogether too light, difficult to thrust properly, and prone to breakage of the blade, U.S. Ordnance wanted a more substantial saber. While considering a replacement, the U.S. Ordnance Department felt that the Ames Sword Co., which produced the '33 Dragoon saber, was incapable of turning out a suitable substitute, so they turned to England, France and Germany for swords.

An order of about 1,400 various European cavalry sabers was purchased in 1839 as part of a field trial. Deciding on an 1839 Prussian-made blade, an order was placed with the Solingen, Germany, firm of Schnitzler and Kirschbaum (S&K) on August 28, 1840, for 4,155 swords for different branches of the Army. Included were 2,000 of an 1822 French-patterned saber for the cavalry, at the price of $3 per blade. Officially dubbed the "Cavalry sabre-Model of 1840," they first arrived in the U.S. in October 1841.

By 1844, however, Ames had shown that they were now capable of producing a better quality weapon than they previously had, so a contract for another 2,000 Model 1840 sabers was given to that Springfield, Massachusetts, firm. Although quantities were still insufficient

This fine specimen of the Model 1840 cavalry saber (above, right), with its 35 9/16-inch long curved blade, two-branch brass guard with knuckle bow and wire-wrapped black leather-covered grip, is the type carried by dragoons and cavalrymen of the Mexican-American War and in the pre-Civil War West. The first swords of this pattern were imported from Germany in 1840.

– ALL PHOTOS COURTESY PHIL SPANGENBERGER COLLECTION UNLESS OTHERWISE NOTED –

Although they were standard issue in the antebellum Army from 1840 until the appearance of the lighter 1860 model, Model 1840 sabers, whether made in the U.S. or imported from Europe, continued to be used through the Civil War, as evidenced by this 1860s Union officer (above), who has opted for the "Old Wrist-Breaker" 40 pattern blade, along with what appears to be the Model No. 2 Smith & Wesson Old Model revolver.

– COURTESY JOHN H. THILLMANN COLLECTION –

The 1840 model "Heavy" cavalry saber (far left) varies slightly from the 1860 "Light" cavalry model (left) in that the '40 model has a square-backed heavier, longer blade (about one inch longer), versus the '60's rounded-backed, and lighter and shorter blade. Most noticeable is the grip shape. The 1840's grip is somewhat cone-shaped with a slight curve forward and wrapped with heavy cord, then leather-covered and wound with twisted brass wire, while the '60's handle has a swell in the center, and the twisted brass wire follows ridges in the grip, rather than being wrapped with the cord.

for the War Department's needs for the Mexican War, a second contract for an additional 1,000 sabers was given to S&K in 1847. Nonetheless, Ames eventually supplied 23,700 of the '40-model saber to the U.S. government between 1845 and 1858.

This was the saber that clanked along the sides of U.S. horse soldiers as they patrolled our Western frontier from 1839 through the Mexican-American War (1846-1848), throughout the 1850s and throughout the Civil War. A welcomed addition to the dragoons' arsenal was the handsome '40-model saber. Its only drawback was its excessive weight, earning it the nickname of "Old Wrist-Breaker." These heavy sabers saw the soldiers through many tight encounters with the Plains Indians when their guns were emptied.

Close-up of the ricasso of this Model 1840 saber reveals that it was turned out by the Ames Manufacturing Company and is so stamped on one side with "N.P. Ames, Cabotville, 1848," to denote place and date of manufacture. The reverse side is stamped with "U.S." and the inspector's "WD" (William Dickinson, 1848-1849) initials.

One such encounter in 1850 saw a Sergeant Holbrook and 10 men of the 1st Dragoons, along with famed scout Kit Carson and several Mexican guides, trailing a band of nine Apache cattle thieves. Catching up to them near Santa Fe—a relentless 30-mile pursuit—Holbrook ordered his troopers to charge, killing five of the raiders. Dragoon Capt. William Grier recalled the skirmish as "a very handsome affair," and reported "two of the Indians were killed with the saber...the contest having become so close."

Another incident, during the opening months of the Civil War, saw Confederate Col. Earl Van Dorn (later a Confederate general), who admired what he termed "the clank, clash and glitter of steel," as his Company A, 1st Confederate Cavalry, made up of Texans and former U.S. Regulars, pursued a band of Lipan Apache raiders. Still wearing the blue uniforms of the antebellum Army and armed with Sharps carbines and sabers, they were ambushed by the Indians during a torrential rain. With only a handful of their drenched carbines capable of firing, they quickly drew their sabers and slashed their way to safety, losing only three men, while their sabers had killed 10 of the Lipans and left several others badly wounded.

With the Civil War over and the improvement of repeating firearms, use of the saber was in decline and became largely symbolic, used mostly for ceremonial

purposes with isolated actions in the Indian campaigns of the late 1860s. The heavy 1840 model—having been produced during the war by a number of American and European firms including W.R. Horstmann & Sons, P.S. Justice, Gebruder Grah, C.R. Kirschbaum and others—was officially replaced by the Model 1860 "Light Cavalry Saber." Regardless, the Model 1840 Cavalry Saber had served its dragoon masters faithfully for decades, and has gone down in history as a devastating edged weapon, affectionately called Old Wrist-Breaker.

Phil Spangenberger has written for *Guns & Ammo*, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor, and is *True West*'s Firearms Editor.

FOR COLLECTORS ONLY REVISED EDITIONS

Gun collectors have long relied on the North Cape Publications' "For Collectors Only" editions of various firearms studies, for the most detailed information on particular guns. Students of various firearm models and types will be glad to know that several of these editions have been updated with the latest research. Among those that have had new editions published are the study of the .45-70 Springfield (with three new chapters), the Model 1911 and 1911A1 pistols, the Model 1903 Springfield rifle, three Winchester Lever Action books, *Volumes 1* (1866, 1873, 1876), *Volume 2* (1886, 1892), *Volume 3* (1894, 1895) and others. Contact North Cape Publications to see what volumes have been updated. For collectors, they're the best!

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The Deadwood

The truth behind the real—and

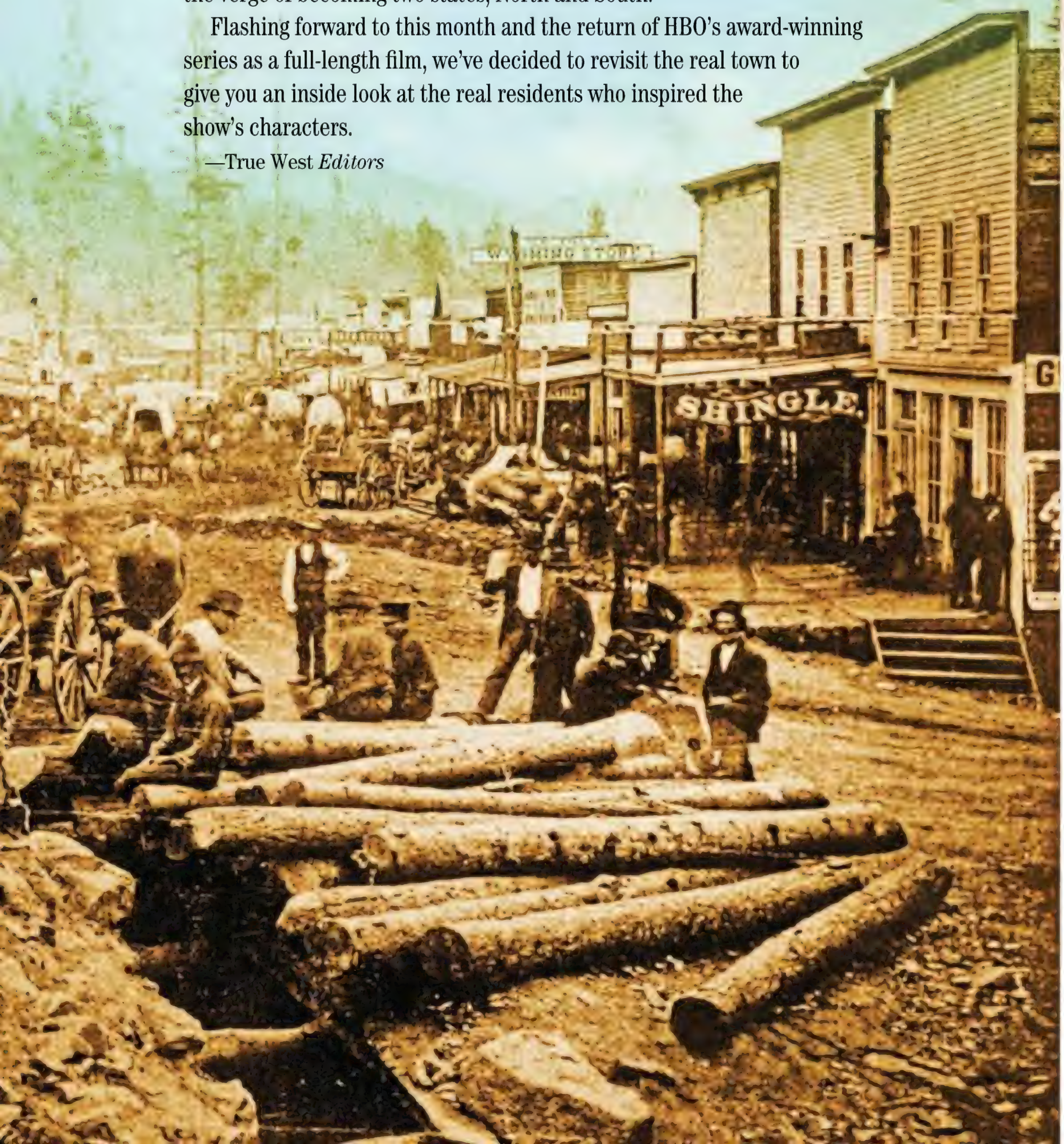
Doppelgangers

reel—characters of Deadwood.

In 1876, Deadwood was founded illegally on the Sioux Indian Reservation. Within the first months, Wild Bill Hickok, Calamity Jane Canary, Al Swearingen, Seth Bullock, Sol Star and Charlie Utter all made the outlaw city their home. Even mining magnate George Hearst visited Deadwood and invested in the area. A mere 13 years later—in 1889—Deadwood was no longer an illegal mining camp and Dakota Territory was on the verge of becoming two states, North and South.

Flashing forward to this month and the return of HBO's award-winning series as a full-length film, we've decided to revisit the real town to give you an inside look at the real residents who inspired the show's characters.

—True West *Editors*



From 1876 to 1877, Deadwood transformed from a squatters' mining camp into a thriving frontier boomtown.

– COURTESY DEADWOOD HISTORY, INC., ADAMS MUSEUM COLLECTION, DEADWOOD, SD –

BY RON SOODALTER

Who Was The Real

The mining magnate might be a modern-day Western film villain, but in reality he was an audacious, self-made entrepreneur of the American West.

As students of both broadcast entertainment and Western history should be aware, there are two George Hearsts, and the contrast between them could not be greater. While one is a semi-fictitious villain whose malevolence dominates the HBO award-winning series *Deadwood*, the other—the real George Hearst—was an internationally recognized philanthropist and a man of proven integrity.

Shortly after his appearance in HBO's interpretation of the rawboned mining camp of Deadwood, Hearst—as brilliantly played by Gerald McRaney—makes clear that he has only one thing in mind: the acquisition, regardless of cost or misdeed, of viable gold claims. He is a man obsessed, a misanthrope with no regard for the thoughts or wellbeing of others. Growing increasingly malevolent over the next several installments, he lops a finger from the hand of Al Swearingen, attempts to rape the widowed Alma Garrett prior to forcing her to sell him her rich claim, and orders or indirectly causes the cold-blooded murders of several of the town's residents. In the series' final episodes, he decides to leave Deadwood, but only after importing an army of gun thugs to corral the town. But rest assured, with a new HBO feature in the offing, we haven't yet seen the last of George Hearst.

In creating the *Deadwood* version of Hearst, series writer/executive producer David Milch followed the same course he had taken with several of his other characters. While a number of the *Deadwood* denizens—Cy Tolliver, Joanie Stubbs and "Doc" Cochran, to name a few—were the products of Milch's fertile imagination, others, such as Seth Bullock, Al Swearingen, J.B. "Wild Bill" Hickok, "Calamity Jane" Canary, Charlie Utter, and yes, the Brothers Earp, were based on real people who actually lived in or briefly visited Deadwood during the period covered by the show. While in some instances Milch crafted his characters to maintain at least some resemblance to the actual people upon whom they are based, there are others who bear no similarity to the town's real men and women. George Hearst is perhaps the most blatant example.

Milch took Hearst's name, his skill at finding ore-bearing resources, and the fact that he acquired mining property around

George Hearst was broke when he struck gold for the first time in California in 1857. When he died in 1891, the mining magnate's estimated worth was between $200 and $400 million.

– TRUE WEST ARCHIVES –

In 1889, George Hearst's Homestake gold mines and mills dominated the economy and the landscape of the city of Lead.

– JOHN GRABILL, COURTESY LIBRARY OF CONGRESS –

George Hearst?

Deadwood in the 1870s, and from these elements, he fashioned his perfect villain: a murderous, monomaniacal cad, impossible to like. We cheer as lawman Seth Bullock literally hauls Hearst to jail by the ear; we are crestfallen when Trixie's bullet fails to inflict a mortal wound; and we vainly long for his death—or at least his comeuppance—throughout the entire third and last season of the show.

In reality, it is safe to suggest that the real George Hearst, who was the antithesis of a psychopath, would be dumbfounded and outraged at this depiction. Although he was an astute businessman with an uncanny knack for making valuable strikes (apparently, the local Indians really did call him the "Boy the Earth Speaks To"), there is nothing, either historical or folkloric, to suggest that he did so over the dead bodies of his rivals.

In one regard, *Deadwood* did hew close to the facts: given Hearst's humble beginnings, his acquisition of a vast fortune was nothing short of phenomenal. If anything, the real Hearst's life is far more engrossing than that of his fictional counterpart.

George Hearst was born in 1820, to a debt-ridden Franklin County, Missouri, farming family, and grew up without the benefit of much formal schooling. However, the French miners at the local lead mines allowed George and his friends to "prospect." As he later recalled, "The miners let us young fellows...pick into the big banks of dirt. We use[d] to dig down and

In 1850, 30-year-old George Hearst and two of his cousins failed to find gold in the hills near Hangtown, California (left). The next year their luck changed when they struck it rich between Grass Valley and Nevada City.

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In 1859, Hearst sold his shares of the Lecompton Mine in California and invested it all in the Ophir Mine in Nevada's Comstock Lode (left). Hearst's mineral-rich mine led to the first major silver rush in U.S. history.

– TIMOTHY SULLVAN, COURTESY LIBRARY OF CONGRESS –

get free bits of lead. Sometimes we made from four to six bits a day."

The informal education he acquired at the local mines would prove invaluable, and—coupled with his natural gift for sniffing out rich veins of ore—would ultimately make him one of the wealthiest men of his time, and arguably the most knowledgeable on the subject of mining.

Hearst's father died in 1846, leaving the family heavily in debt. George, now in his mid-twenties, worked desperately to make the farm pay, while at the same time reading every book he could find on mining. Over the next three years, he also leased lead claims, which generated enough profit to satisfy his father's debts.

By this time, gold had been discovered in California, and—bitten by the gold bug—young Hearst soon took leave of his sister and widowed mother, and along with two cousins, booked passage on a wagon train bound for the West Coast. After a rugged crossing, they arrived in the wide-open mining camp of Hangtown, and proceeded to try their luck at mining.

Their first experience in the goldfields was disastrous. As the year drew to a close, the three had only forty dollars among them.

The next year, however, brought far better results. The three prospectors moved to Grass Valley, and discovered a gold-bearing ledge between there and Nevada City. It was the beginning of a career that would consume Hearst for the rest of his life.

Hearst sold the mines in early 1852, establishing a pattern he would repeat for years to come: Buy a promising property, prove it up, and sell it at a profit. As his financial status grew, so, too, did his reputation. Recalled a contemporary, "George Hearst was probably the greatest natural miner who ever had a chance to bring his talents into play on a large scale. He was not a geologist, had no special education to start with...but he had a congenital instinct for mining."

In 1859, Hearst responded to the news of the silver strikes at Nevada's Comstock Lode. With his gift for recognizing high-yield properties, he purchased an interest in the Ophir Mine. The claim paid for itself many times over. After the rock had been crushed and processed, the extracted silver and gold was worth up to $10,000 per ton—over $300,000 in today's currency.

George returned to Missouri in 1860 to visit with his terminally ill mother. While there, he reacquainted himself with 19-year-old neighbor and distant cousin Phoebe Apperson, who had been little more than a child when he had left home.

The 41-year-old Hearst was smitten, and apparently Phoebe returned his affections. When her parents disapproved, the couple eloped, wedding in June 1862. By all reports, the Hearsts' marriage was a love match. As strong in her own right as her husband, Phoebe would earn a reputation as a lifelong suffragist, feminist and philanthropist.

Over time, George diversified, profitably investing in real estate, cattle-raising and horse-breeding. But it was in the field of mining that he truly excelled. He went on to make strikes that would become legend: the Ontario and Daly mines near Park City, Utah, which would go on to pay monthly dividends worth millions today; the Anaconda in Montana, the world's largest and most profitable copper mine; and his biggest strike of all, just a few miles outside of Deadwood.

As the *Deadwood* series shows, Hearst visited the town in 1876, having seen and been impressed by samples of Black Hills gold. He and a partner bought a controlling interest in a mine in nearby Lead, naming it the Homestake. They then bought up all 250 claims surrounding it, on over 600 acres.

There were several gold veins on the surface, but Hearst soon discovered that they converged below in a solid vein of gold that ran up to 500 feet wide, and grew even wider as it went deeper. Over the

In 1850, 30-year-old George Hearst and two of his cousins failed to find gold in the hills near Hangtown, California (left). The next year their luck changed when they struck it rich between Grass Valley and Nevada City.

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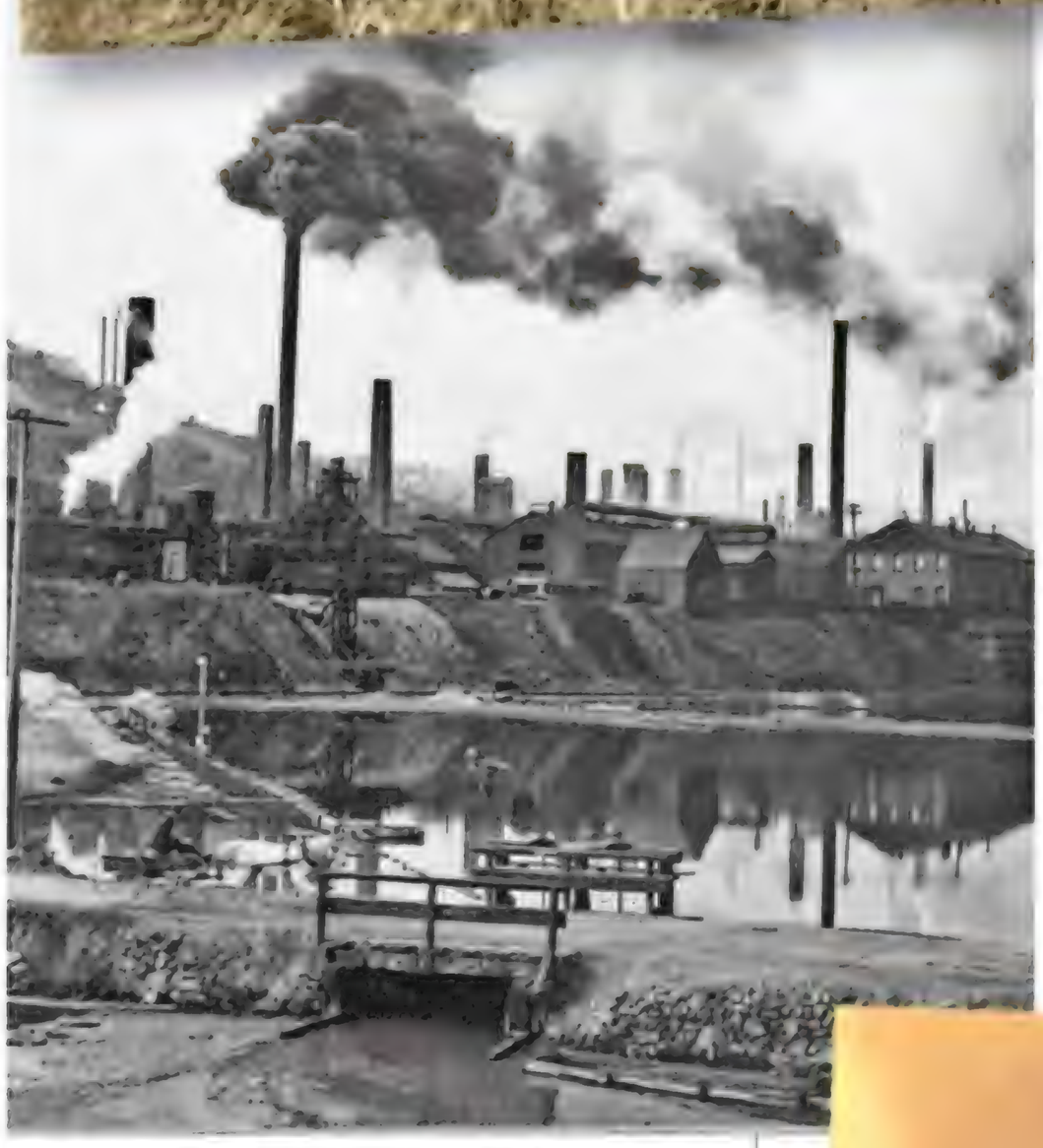


Hearst's Ontario Mine in Park City, Utah (above, left), Homestake in Lead (above, right), Anaconda in Butte, Montana (left), and multiple investments in the Comstock Lode mining region of Virginia City, Nevada (below), made Hearst one of America's most powerful men at the time of his death in 1891.

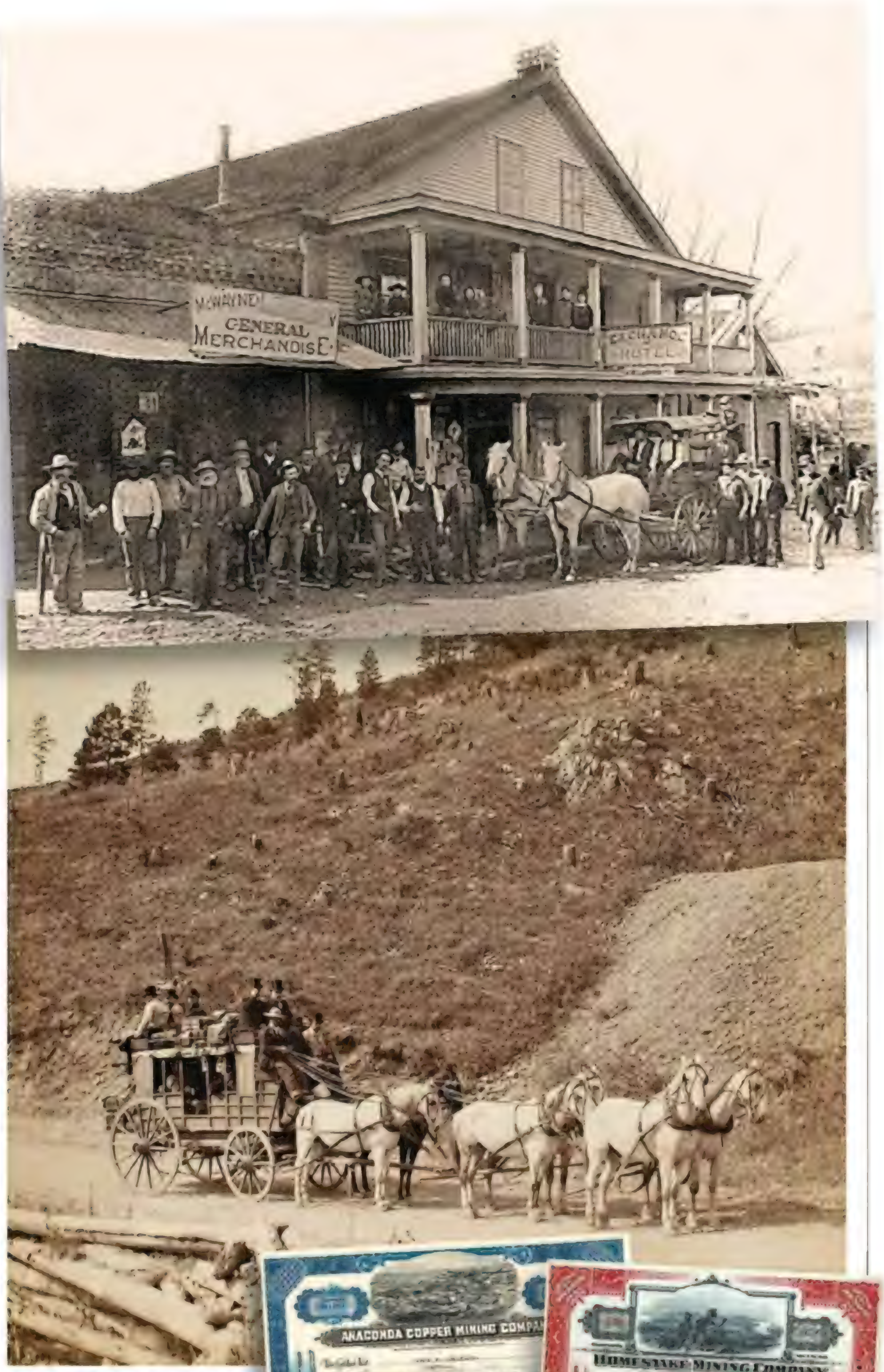
– ALL PHOTOS COURTESY LIBRARY OF CONGRESS, EXCEPT ONTARIO MINE FROM TRUE WEST ARCHIVES –

Nevada Senator William M. Stewart, "He… had a vein of humor which amused and fascinated the learned as well as the illiterate. He was at home with men of all conditions…."

Even allowing for hyperbole, this is clearly not the man we have come to loathe on *Deadwood*. Hearst ranked high in the estimation of the leading men of his era, as well as the hard-rock miners—and there were some 5,000 working for him at the time of his death—who simply called him "George."

As the saying goes, George Hearst "never got above his raising." At his death, a memorial present ation was given in both the Senate and the House of Representatives. It read in part, "Change in fortune made no change in the man. As a millionaire, as a senator of the United States, he remained the same simple George Hearst who mined on the Feather and Yuba in the fifties…. He had a manly, a gentle, and a loving heart."

In addition to his books, **Ron Soodalter** is the author of some 400 articles currently in print. He serves as president of the Abraham Lincoln Institute and is a member of the Western Writers of America and the Wild West History Association.



George Hearst's audacious entrepreneurship in mining in the West from 1850 to his death in 1891 funded the local development of California's gold country (top) and South Dakota's Black Hills (above), as well as the national economy, through the sale of shares of his company on the New York Stock Exchange.

– PHOTO OF HEARST'S MINING OFFICES AND IN DRYTOWN, CALIFORNIA AND STOCK CERTIFICATES COURTESY TRUE WEST ARCHIVES; BLACK HILLS STAGECOACH COURTESY LIBRARY OF CONGRESS –

George Hearst, Midas King of the Western Mines

After 30-year-old George Hearst and his two cousins struck gold between Nevada City and Grass Valley, California, in 1850, the entrepreneur built a mining empire across the West, Mexico and Peru that few in history have ever rivaled. Hearst also became a powerful politician and was a U.S. senator from California when he died at the age of 70 in Washington, DC, on February 28, 1891. His personal wealth was estimated to be $400 to $800 million at his death.

Hearst's Mines that Built the West

Lecompton Mine, Nevada Cty, California
Hearst and his partners discovered the ledge of gold three miles above Nevada City in 1857. Hearst made $10,000 in two years and he used it to become one of the first major investors in the Nevada Territory's Comstock Lode.

Ophir Mine, et. al, Comstock Lode, Nevada
In 1859, Hearst bought a one-sixth interest in the rich silver strike for $3,000. With his profits from the Ophir and Comstock, he went on to build his mining empire.

Homestake Mine, Lead, South Dakota
Hearst took control of the Homestake (his wife Phoebe named it) in 1877. When it closed in 2001, the 8,00-foot-deep mine, with over 370 miles of tunnels, had produced more than 40 million ounces of gold, second most of any gold mine in U.S. history.

Ontario Mine, Park City, Utah
Purchased for $27,000 in 1872, the Ontario silver mine netted Hearst more than $12 million in dividends.

Anaconda Mine, Butte, Montana
Hearst's initial investment in the Anaconda was made in 1881 with his partners, James Haggin and Marcus Daly. In less than two decades the Anaconda produced a fifth of the world's copper. It closed in 1947.

Mine Grande and Pacific Mine, Pinos Altos, New Mexico
Hearst invested heavily in the mines in the 1880s and built a smelter in Silver City and a railroad to connect his mines, stamp mill and smelter.

San Luis Mine, San Luis, Durango, Mexico
Hearst's investments in Mexico began in the 1860s. At the time of his death in 1891, the U.S. senator controlled at least 7.5 million acres of land in seven Mexican states, plus silver and gold mines in the San Luis mining district of Durango.

Cerro de Pasco Mine, Peru
After Hearst's death, his partner, Haggin, expanded the Hearst mining empire to Peru's monopolistic Cerro de Pasco silver mine.

BY MARK BOARDMAN

Bullock: No Bull

The true story behind the Deadwood legend.

Seth Bullock. The name is pretty much synonymous with Deadwood and law enforcement.

You can picture him in your mind—or at least, you can see actor Timothy Olyphant portraying Bullock in *Deadwood*. Handsome, determined, courteous yet reserved (and with a hint of fury buried not too deep in his psyche). An honorable man who married his brother's widow. Fast enough on the draw to impress even Wild Bill Hickok.

The real Bullock? A tall man (over six feet) with a large nose and bushy moustache. He was determined, courteous and aloof, which had a political cost. There was no hint of latent anger in his personality. He married his longtime sweetheart; his brother didn't die young and leave a widow and child. Contemporary sources make no mention of his gunfighting skills. And Bullock never met Wild Bill.

But the man was formidable and had a huge impact on what became South Dakota.

Here's the no-bull take on Bullock.

Seth Bullock was born in Canada, just across the river from Detroit, in 1847. His father was a military man and must have been tough; Seth ran away from home several times, including at least one foray to Montana, where an older sister and her husband lived. By 1867, he'd moved to the territory full-time. He partnered in a Helena grocery store and ran an auction house. He also made contacts in the Republican Party; Bullock was elected to the territorial legislature in 1871. That same year, he met the man who would be a longtime partner and fast friend for life, Sol Star.

In 1873, Bullock pinned a badge on, as the citizens elected him sheriff of Lewis and Clark County. Most of the wild days of the Montana gold rush were long gone at that point, which made things a bit easier for the 26-year-old. And this is where

SETH BULLOCK

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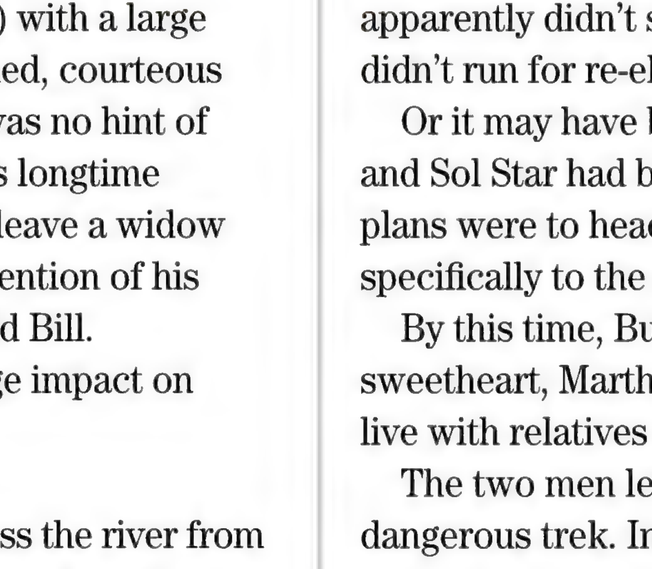
another legend comes into play. He was tasked with overseeing the first legal hanging in Montana; supposedly, a mob tried to take the doomed criminal from Bullock. He held them off with a gun, then proceeded to single-handedly hang the man. Bullock himself told that story in his later years; *Deadwood* also showed that incident. It wasn't true. Newspaper stories of the time said the execution went off without a hitch. So did one other execution that Bullock supervised—but killing those men apparently didn't set well with Seth (as he later said). He didn't run for re-election.

Or it may have been because he had other plans. Bullock and Sol Star had become partners at this point, and their plans were to head toward the Black Hills goldfields—specifically to the area of Deadwood.

By this time, Bullock had married his childhood sweetheart, Martha Eccles, and had a child. He sent them to live with relatives in Michigan until he could get settled.

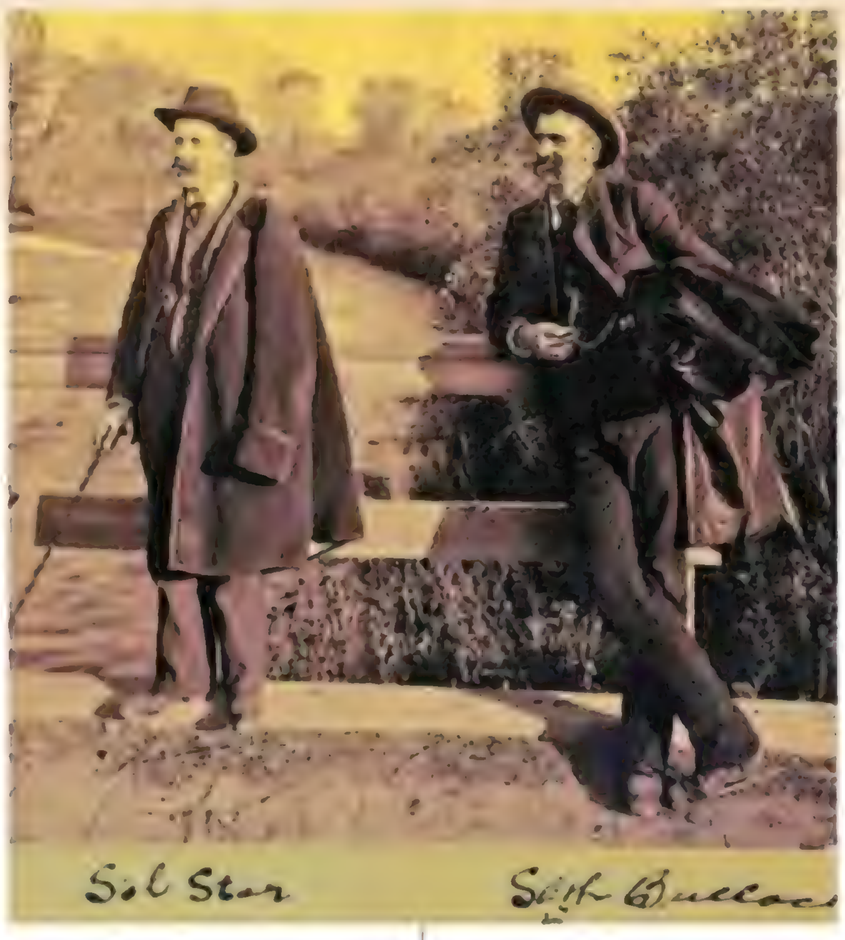
The two men left in the summer of 1876 and it was a dangerous trek. Indians wiped out George Custer's command while they were on the road, and the threat of attack was very real. It took weeks to reach their destination, which they did on August 3. The town was in an uproar; Jack McCall had killed Wild Bill Hickok the day before, and the miners' court tried the killer on the day the men arrived. The jury cleared McCall, although he was later retried in a real court, found guilty and hanged.

The Deadwood Bullock and Star found was a pit, to be honest. Streets were muddy and nearly impassable, even at the best of times. There were plenty of saloons, lots of drunks, lots of violence—and no law enforcement or jail. Contemporary sources say the place reeked of rotting animal carcasses, open sewage and practically any other smell imaginable.



SOL STAR

Sol Star and Seth Bullock arrived in Deadwood in 1876, and for four decades were two of the town's most influential citizens.



But immediately upon arriving the two men opened their hardware store, which included a brick, fireproof storage area in the back. It would be used for other purposes in the future.

Even as newcomers, they made a quick impression. Eleven days after they got there, Bullock was named to the Board of Health and Street Commission, which basically ran the town. And because Seth had been a lawman in Montana, he became defacto county sheriff on August 21. He'd been in Deadwood just two and a half weeks.

By September, Deadwood residents had set up a government (not officially recognized by U.S. officials, since it was still on Indian land). Star was elected to the city council. Bullock didn't run for anything; instead, he headed east to pick up his family and goods for the hardware store. He was gone for five months. Deadwood residents began to doubt his commitment to their town. That didn't faze Bullock.

When he returned, the U.S. removed the land from the Indian treaty. Gov. John Pennington appointed various county officials—a move that upset many in the Dakota Territory, who wanted elections. Seth Bullock had been sidling up to Pennington and they became friends. Bullock was named sheriff of Lawrence County, which included Deadwood.

The Star and Bullock Hardware store doubled as the sheriff's office. The fireproof storage facility became the jail. Bullock set out to keep the peace, and it was a challenge. The Deadwood population doubled in the first year, and so did the number of murders. Bullock made numerous arrests. But the records show a certain flexibility; Bullock rarely took drunk and disorderly folks into custody, letting miscreants cool down in their own way.

Some residents questioned Bullock's competence. The big example—on March 25, 1877, an outlaw gang held up the Deadwood stage a couple miles outside of town. In the process, driver Johnny Slaughter was killed. One of the stage line owners asked Bullock to lead a posse after the robbers, and he agreed. Bullock spent months tracking them but had no luck. The gang went on to rob other stages and a train six months later.

One of the outlaws was Sam Bass, who would go on to greater fame when he moved to Texas in 1878.

Later in 1877, Bullock worked to end a labor strike. Miners put down their picks and shovels and camped in one of the local mines, seeking lost pay. Bullock tried several different approaches to get them out. Finally, he put burning sulfur in the mine and the choking strikers left. Mine owners were grateful. Working men in the county, identifying with the striking miners, became angry at Bullock, which was a factor in his losing a bid for re-election in November.

He had been appointed a U.S. deputy marshal two months before that, a position he would hold for nearly a decade. But it wasn't the same—in part because Bullock turned his attention toward business interests. Seth Bullock's legendary career as the sheriff of the Deadwood region came to an end after less than 10 months.

Over the next 30 years, he would be a merchant, a bank president, a mine operator, a rancher, a horse breeder, a town promoter, a forest supervisor and more. He sold land (for $1) to the railroads for a right-of-way and a station that became the town of Belle Fourche. He became a captain of volunteers during the Spanish-American War (although he and his troops never got further south than Georgia). He became fast friends with Theodore Roosevelt, who named him the U.S. marshal for South Dakota in 1906. Bullock had some success in various endeavors, and a fair number of failures. He was always an idea man, looking for the next project that might bring in some money. He just wasn't as good on the follow-through. Still, he was well-respected throughout the region.

Bullock died in 1919, not long after his friend Roosevelt's death. He was buried just below the White Rocks that tower over Deadwood, with a panoramic view of the area where he'd spent more than 40 years. Seth Bullock had made his mark on Deadwood—but in more ways than just law enforcement. That's no bull.

Deadwood's first modern inn, the Bullock Hotel, opened in April 1896 on the original lot of the Star and Bullock Hardware store.

– COURTESY BEINECKE LIBRARY, YALE UNIVERSITY –

Mark Boardman is the features editor at *True West* as well as editor of *The Tombstone Epitaph*. He also serves as pastor for a small United Methodist church in central Indiana.

BY JERRY L. BRYANT AND BARBARA FIFER

Deadwood's Al Swearingen

The rise and fall of the notorious purveyor of sin and his infamous saloon.

The night shall be filled with music, and the cares that infest the day shall fold up their tents... and...silently steal away.

Such is the case when the shimmering twilight settles upon our gulch city, and the band begins to play on the balcony of the Gem; when the hurdy-gurdy girls begin to pound their heels on the dusty floor; when the banker's daughters begin to hit the pianos in the homes of sin and shame and shriek like distressed banshees the words of popular airs.

—Black Hills Daily Times, *May 7, 1880*

Only a few days after the Great Fire of September 26, 1879, Al Swearingen was one of around ninety business owners who published a petition for a system of six-inch water mains along Deadwood's principal streets, along with fire hydrants. They vowed to pay "reasonable rates" for the water.

The man in the buggy in front of the Gem Theatre matches the description of Al Swearingen, and the woman might be his first wife, Nettie.

– COURTESY JERRY L. BRYANT COLLECTION –

Like most downtown business owners, Swearingen also went immediately to work rebuilding a bigger and better Gem. Surely to his great delight, his neighbor and nemesis, the Bella Union, did not rebuild. By October 5, the Gem Theatre's replacement foundation was in, and a new building began to rise on it. "Al has faith in the Black Hills and the Gem Theatre," stated the *Black Hills Daily Times*.

This second Gem temporarily featured a dance-hall tent measuring thirty by seventy feet, which was open and busy on October 6. With so many freight wagons full of building supplies and new retail goods arriving, bullwhackers and muleskinners helped fill the place. Gambling tables crowded the front of the tent, while the girls and their partners danced in the back.

The dedication was held on November 27, two months after the Great Fire. By the end of December 1879, Swearingen had put true improvements into the rebuilt "New Gem," as it was temporarily advertised.

LIFE & TIMES OF AL SWEARINGEN AND THE GEM THEATRE TIMELINE

1845: Ellis "Al" Albert and Lemuel Abraham, twin brothers, are born to Daniel J. and Keziah (Montgomery) Swearingen in Oskaloosa, Iowa. They were the first births recorded in Mashaska County.

Potato Creek Johnny placer mining in Deadwood.

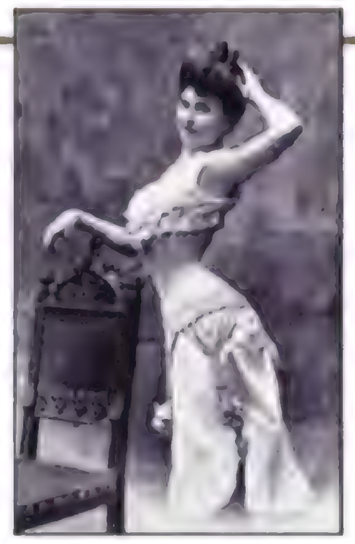
– ALL TIMELINE PHOTOS COURTESY TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED –

They were two of seven children born to the Swearingens.

August 1866: Swearingen makes his first court appearance in the Police Court of Virginia City, Montana Territory. He pleads guilty to "breach of peace" and is fined $5.

July 1875: Swearingen is part of the first wave of miners in the French Creek area of the southern Black Hills. He leaves with other miners at the request of Gen. George Crook.

September 1875: *Bismarck Daily Tribune* reports a new town had been laid out in the Black Hills and named Custer City by Mr. A. Swearingen.



Sporting girls were synoymous with Deadwood from its founding.

Fall 1875: Swearingen drives from Cheyenne to Custer City with three wagons, a large saloon outfit, eight gamblers and 14 dance hall girls. He immediately builds a log building, his first saloon-sporting house in the Black Hills.

Swearingen's New Gem Theatre was dedicated with great fanfare—and the the most modern entertainment advertised (far right, inset)—on November 27, 1879.

– IMAGES COURTESY JERRY L. BRYANT COLLECTION –

The Gem Theatre is Reborn

The theater/saloon portion measured eighty by ninety feet, with thirty-foot ceilings and generous floor space without view-blocking support poles. Nineteen private boxes hung from the truss-style roof on "strong iron rods…thus obviating the necessity of posts throughout the lower floor." Among the second-floor boxes were a "wine room and a bar." Also on the second floor was the Gem's own "water plug," or fire hydrant, its "keys" (water-line opening and hose-connecting tools) in the fire department's keeping. The structure's interior was "finished and furnished in A No. 1 style."

Standing on Main Street facing the Gem, you would see the first-floor entrance doors sheltered by the second-story band balcony.

Entering the building, you would immediately find yourself in the saloon with a bar, gambling games like faro and poker, and drinkers' tables and chairs. Moving past the saloon brought you into the theater filled with rows of chairs and the occasional round table. Hanging above each side of the audience seating was a row of private rooms or boxes with doors and curtained windows, where a man could take his whiskey, cigar, and "lady" of his choice for a little privacy during the show or at any other time. Space beyond the stage was occupied completely by the stage sets and scenery.

The Cancan and Red Cloud

In January, Swearingen made a radical change in the format of the Gem's entertainment when he introduced an act titled "The Pleasures of Paris." This was the first time that a Deadwood audience could witness a scandalous Parisian dance, which Swearingen advertised as "the original Can Can as produced in Philadelphia at Fox's American Theater."

Swearingen advertised that the cancan was a "smash hit" with the miners and bullwhackers of Deadwood.

In only two weeks, Swearingen changed the bill entirely with all new performers, but the cancan was in such demand that it could not stay away. In February, the top of the Gem's bill was "Hell, or Seven Dizzy Blondes" ("to wake up the young bloods and some of the old heads"), but the cancan still was the crowd pleaser.

For most of 1880 the Gem's entertainment had been steady and for the most part spectacular, at least by mining camp standards, but in August 1880, Swearingen decided to go above and beyond his norm. In an article titled "Ho! Tenderfoot," he informed the public that he would bring in a large group of Oglala performers.

Sioux Perform at the Gem

The list of famous Native Americans who would appear at the Gem began with Chief Red Cloud and his wife, Lone Wolf, and read like a roll call for a bona fide Sioux war party. Two of the Oglala who had visited the Gem Theatre earlier in the year, Johnnie-Come-Lately and

May 1876: Swearingen pulls up stakes in Custer City and moves to Deadwood with his new wife, Nettie, a dancer and part-time prostitute. He immediately makes contact with local prostitutes Calamity Jane, Kitty Arnold and an "almost girl"—a young boy dressed as a corseted woman.

Wild Bill Hickok and Al Swearingen would have crossed paths at Al's Cricket Saloon.

July-August 1876: Swearingen builds and opens the Cricket Saloon, a narrow, 70-foot long building with a tent roof. He stages prizefights to entice customers in the door. Wild Bill Hickok is a regular customer at the poker tables.

April 1877: The New Gem Variety Theatre debuts on Deadwood's Main Street. Tom Miller's Bella Union would open up across the street two months later. The Gem's cover charge is $1 for the first floor and $2 for admission to the private boxes on the second. Beer sells for $2 a bottle, and a bottle of wine costs $10. Gold dust is the preferred currency.

Louise Adele and Elizabeth Vaidis performed an aerial circus at the Gem Theatre in the summer of 1877.

Summer 1877: With their mother's supervision, nine-year-old sisters Louise Adele and Elizabeth Vaidis entertain Deadwood audiences for a month with their high-flying trapeze act inside the Gem.

The devastating Great Fire of 1879 began in a bakery that stood on Sherman Street in the dark area, bottom left in this image taken shortly after the fire.

– COURTESY DEADWOOD HISTORY, INC., ADAMS MUSEUM COLLECTION, DEADWOOD, S.D. –

Woman's Dress, were there, along with sixteen other warriors.

As the group came into town for the three days of performances, they whooped and hollered, charging up and down Main Street on their war ponies. Twelve-year-old Estelline Bennett and her younger brother Robbie heard the sound from their home and raced along Gold Street to the head of the wooden stairs down steep Lee Street, where they watched the Gem's band bang and thump its way up Main Street followed by Red Cloud and his band of warriors. "Their brilliant eagle feathers dipped and swayed as they rode. They were armed with bow and arrows and let out blood-curdling screams," Estelline later wrote.

Red Cloud had actually come to Deadwood to address the grand jury in the same trial that had brought Woman's Dress to Deadwood earlier in the year. On his arrival, his small band set up camp at the Mammoth Corral in Fountain City.

The following day, Red Cloud's speech to the grand jury was followed by the *Times* with much interest. The newspaper gave a blow-by-blow description that mentioned that Red Cloud, born about 68 years ago, was becoming deaf enough that he appeared to yell his testimony to the court. But this did not mean that he was in any way disrespectful; on the contrary, he addressed them as though he were speaking "to the Great White Father in Washington."

When Red Cloud was not performing at the Gem or testifying at the grand jury, he hired a buggy and the African American Civil War veteran Samuel Fields (or General Fields, as he was often called on Main Street and in the newspapers) to show him around the town. Fields had earned no small amount of notice as an eloquent orator, skilled equestrian and natural leader. Indeed, a few years earlier, in Denver, Fields had launched an independent campaign to run for Congress. Escorted by his interpreters, Red Cloud saw the sights and enjoyed his fair share of lemonade and soda water, but the escorts would not allow him to "take fire water."

As for the good folks of Deadwood, the show that the Indians put on was a hit and considered educational. With the wars between the Lakota and the white trespassers still fresh in the minds of most adults, probably more than a few felt the hair on the back of their necks rise as they watched the event. Band member Joe Gandolfo beat the "tom tom" as Red Cloud and his band, in full regalia, performed several dance ceremonies, including love dances, war dances and scalp dances. The Gem was packed upstairs and down, and the music was described as "not only splendid but loud. It made the whole lower end of the city shake."

Deadwoodites loved the show and claimed Red Cloud really loved it. In a brief but telling article, the *Times* informed Red Cloud's public that he was "so infatuated with show business that he was considering touring the eastern cities and Europe." Through a translator, he supposedly let it be known that he was looking for a "wide-awake" manager.

The Gem Faces Competition

It is worth noting that in 1882 a new enterprise began on Lee Street—a saloon and music hall on the former site of the Theatre Comique. Proprietors were Tom Miller and former Gem employee Dan Doherty. The latter started various saloons in Deadwood and elsewhere but never stayed around to make a success of them. (He would die in 1886 from complications of two gunshot wounds at the age of 29.)

LIFE & TIMES OF AL SWEARINGEN AND THE GEM THEATRE TIMELINE

The Deadwood fire of 1879 got away from the world champion Deadwood Hose Team shown here in 1888.

September 26, 1879: Deadwood's Great Fire of 1879 starts in the Star Bakery and destroys the town. Up to 300 buildings, including Swearingen's Gem Theatre are destroyed.

October 6, 1879: Swearingen reopens the Gem in a 30-by-70-foot tent.

November 27, 1879: Swearingen's New Gem Theatre opens to great fanfare. The local *Black Hills Times* calls it "the grandest theater building in this territory."

January 1880: Swearingen debuts "The Pleasures of Paris," advertised as "the original Can Can as produced in Philadelphia at Fox's American Theater."

August 1880: Red Cloud and his band, in full regalia, perform several dance ceremonies, including love dances, war dances and scalp dances. The Gem is packed upstairs and down, and the music is described as "not only splendid but loud. It made the whole lower end of the city shake."

Cancan dancers would have gone over well with the miners.

Swearingen's Gem Theatre (right) featured a classic Western facade, including a full-length balcony supported on either end by ornate corbels. Inside the Gem (below, right) the saloon area included a room with seating and tables for gambling and drinking.

– IMAGES COURTESY DEADWOOD HISTORY, INC., ADAMS MUSEUM COLLECTION, DEADWOOD, S.D. –

While Swearingen's good variety acts held their own against the new competition, he seemed by now to have given up on matinees for Deadwood's honorable matrons.

Besides that competition for the Gem, the amateur Deadwood Dramatic Society began using Kiemer Hall to present legitimate theater plays, so—of course—the Gem's brass band greeted the opening act by playing loudly from the Gem's balcony across Main Street. The Gem band was scolded for making the "exquisite" opening production of the popular hit *Fanchon and the Cricket* hard to hear. Undaunted, the Deadwood Dramatic company of twelve amateurs and some visiting professionals mounted their October production based on a Victor Hugo story about Notre Dame Cathedral's hunchbacked, deaf bell-ringer and his protective love for the gypsy dancer Esmeralda.

As surely as the Gem's activities and reputation had ripened during the last few years, Deadwood's "nice" crowd had stopped attending its matinees. They had elsewhere to look for decent stage performances. Nevertheless, Swearingen kept on booking variety acts, offered gambling and girls, and likely sold just as much liquor as ever.

Deceived into Signing On

Swearingen regularly had "girls" working for him in what could be called, at the very best, indentured servitude.

By 1884, the Gem was well known among the West's demimonde, from which most of the staff and male clientele hailed. But Swearingen wanted fresh, young girls around the place, and he didn't care how badly he deceived them into signing on.

He often went in person to interview the applicants (likely on his trips for hiring new variety acts), but sometimes he handled it by advertising in midwestern farm-town newspapers. He misrepresented the Gem as a fine hotel and restaurant, with maid and server jobs available to proper young ladies. Swearingen didn't always go in person to escort them west; at least once, Calamity Jane donned a dress and did the honors.

When the women arrived in Deadwood, they learned that they owed Swearingen considerable money for their one-way stagecoach tickets and various travel expenses. Swearingen also supplied new clothing, stylish high-heeled boots, and

March 1881: Iron Crow (standing, fifth from left), a member of the Sioux Tribe's Pine Ridge Police Force, accompanied by Indian agent and translator Dr. Valentine McGillycuddy, attends a stage play at the Gem. When the heroine is about to be killed on-stage, Iron Crow leaps to his feet, draws his scalping knife and with a war whoop goes to the damsel's aid.

"The Great Washout," May 19, 1883

May 19, 1883: A devastating flood sweeps through Deadwood, nearly causing as much damage as the Great Fire of 1879. Al Swearingen's Gem Theatre, farther up the hill, survives unscathed.

Al Swearingen's sordid career as an entrepreneurial purveyor of vice at his Gem Theatre in Deadwood spanned almost a quarter century of the Wild West town's growth from wooden storefronts on mud streets (above) and stagecoaches (lower right) to brick buildings and passenger trains (above right).

– PHOTO OF EARLY DEADWOOD " COURTESY DEADWOOD HISTORY, INC. ADAMS MUSEUM COLLECTION, DEADWOOD, SD/ PHOTO OF DEADWOOD WITH RAILROAD COURTESY BEINECKE LIBRARY, YALE UNIVERSITY/ PHOTO OF STAGECOACH COURTESY TRUE WEST ARCHIVES –

ornaments—things that impoverished girls with older sisters may never have owned before—and money was due for these supplies.

They, and usually their families, had no money for a return trip; the "application process" had made sure Swearingen learned about the family's financial situation. Even if they stayed only briefly, the young women would be socially ruined and unable to marry back home, so they were stuck. It was the classic pimp's maneuver.

LIFE & TIMES OF AL SWEARINGEN AND THE GEM THEATRE TIMELINE

April 1885: Roller skating captures Deadwood's imagination. Four public rinks are opened, including one at the Gem.

September 1, 1886: The infant daughter of Odelia Turgeon and Al Swearingen, Leonore, is baptized at Deadwood's St. Ambrose Catholic Church. Her fate is unknown.

1888: The Gem is electrified with the addition of an electric light valued at $479.67.

May 1, 1890: The new state of South Dakota bans the sale of alcohol

Electricity must have cast a new light on the daily happenings of the Gem in 1886.

by the drink. The Gem licenses itself as a "soft-drink" establishment.

1891: Swearingen opens the Grand Lounge Café, a speakeasy at the Gem.

1893: During the Panic of 1893, Swearingen loses a lawsuit to creditors,

Al Swearingen hired Oglala Sioux Chief Red Cloud and other members of his tribe to perform in full regalia at the Gem Theatre in August 1880.

– COURTESY LIBRARY OF CONGRESS –

Swearingen hired Calamity Jane Canary as one of his first Deadwood prostitutes at his first saloon, the Cricket, where she probably met poker-playing James Butler "Wild Bill" Hickok.

– TRUE WEST ARCHIVES –

Worse yet, the new girl's purity would be briefly preserved while she worked as a "waiter girl" or a dance partner for hire, becoming known to the patrons. But if Swearingen followed the pattern of other 19th-century brothels, her first assignation would be auctioned off to the highest bidder after the men had a chance to look her over. All that money went to the madam or pimp who "managed" her.

Even though the *Black Hills Times* long had benefited from Swearingen's constant advertisements, the day came when the newspaper could no longer ignore how this personification of evil did his hiring. In September 1884, it published a major exposé.

End of the Gem

The Gem closed in 1897 and stood empty for two years. On December 19, 1899, its owner of record was one Joseph Swift of Wilmington, Delaware. The firm of Riley & Carr had taken a lease, put a new false front on the Gem, and were furnishing and repartitioning the interior, with yet another grand opening due soon.

Mr. Riley had worked in the building overnight but had left shortly before 5 a.m. Thus the scene was set for the Gem Theatre's final act, which opened at approximately 5:15 a.m. on a windless night. Nighttime workers and people on the streets said that flames seemed to burst from several interior locations simultaneously. Those who had passed by only ten minutes previously had seen no sign of fire.

In true Deadwood fashion, the alarm was sounded in the wrong fire station, that of the Third Ward, while the Second Ward station was only two doors from the theater. After this confusion was somewhat settled, fire teams were unable to locate their hydrant wrenches or the hose nozzles—the tools for opening the indoor water hookups added in 1879 when the Gem was rebuilt following the Great Fire.

To add more chaos, someone stepped out in the street and began shooting into the air to signal firemen where to come, even though flames were pushing high into the night sky. At that very moment, the Homestake fire company from Lead and the South Deadwood fire company both arrived. Their water nozzles and wrenches also turned out to be missing.

Somehow, despite all this, the firefighters were able to contain the blaze to just the Gem and its adjoining structures, which were allowed to burn themselves out. By evening, the Gem's sole remains comprised scorched ground and bits of stone foundation. The den of iniquity that had risen from the ashes once was finally destroyed. ★

Editor's Note:

"Deadwood's Al Swearingen" is an excerpt from *Deadwood's Al Swearingen: Manifest Evil in the Gem Theatre* by Jerry L. Bryant and Barbara Fifer published by Farcountry Press. Thanks to Farcountry Press's Zachary Basinger, the Jerry L. Bryant collection, Deadwood History, Inc.'s Adams Museum Collection, and Swearingen relative and family archivist Bob Harrison for images.

The late **Jerry L. Bryant** was a historian with a passion for solving the riddles of Deadwood's past and preserving the Black Hills' historic sites and stories. He was honored by the Academy of Television Arts and Sciences for his work on the HBO series *Deadwood*. The late **Barbara Fifer** co-edited the Montana Historical Society's journal, *Montana: The Magazine of Western History*, and authored innumerable magazine articles and books, including *Deadwood Saints and Sinners*.

who confiscate the Gem's furnishings. The entrepreneurial owner keeps the doors open with prizefights and stage plays, including *Jack the Ripper*, in which the villain is put to death in an "electric chair."

March 3, 1894: The second largest fire in Deadwood history sweeps through the business section. The Gem survives.

1897: The Gem shutters its doors.

December 19, 1899: Under new ownership and renovation, the Gem catches fire and burns to the ground. It is never rebuilt.

Al Swearingen's life mysteriously ended a short distance from a Denver, Colorado, trolley on November 15, 1904.

November 15, 1904: Swearingen's body is found between trolley tracks in Denver. He dies of blunt force trauma to the back of the head. His brother Theodore, known as T.J., claims his body.

November 22, 1904: T.J. has Al's remains buried near their mother's in Forest Cemetery in Oskaloosa, Iowa.

BY RICHARD W. ETULAIN

Calamity Jane: The Devil in Buckskins

The summer of 1876 remains the legendary wild woman of the West's defining season.

The year 1876 proved the turning point in Calamity Jane Canary's career. It began with two quick trips to the Black Hills with Gen. George Crook and his army in the winter and spring of that year. Calamity may have served informally as a scout (so a good source claims), but primarily she was a camp follower, hitching rides with soldiers and sneaking in among the teamsters and bullwhackers until she was discovered, chased out and sent back south. Several travelers on these trips and other observers reported her with Crook—and not always traditionally dressed or sober. One teamster described her as "dressed in buckskin suit with two Colts six shooters on a belt." To him, she was one of the roughest persons he had ever seen. Calamity's travel itinerary in the late spring and early summer of 1876 was chockablock, and more. In March she was with Crook to the north, in May back in Cheyenne, where she was arrested for stealing clothes, but was declared "Not. Guilty" [sic]. In early June she zipped back north for a second jaunt with Crook. Heading out of Cheyenne, "greatly" rejoicing "over her release from durance vile" [jail], she "borrowed" a horse and buggy. After overindulging in "frequent and liberal potations" of "bug juice," she headed for Fort Laramie, 90 miles up from Cheyenne. By mid-June, Calamity was celebrating with soldiers from Fort Laramie. The rhythm of her life, already in uncertain high gear, whirled into overdrive in the coming months.

At the end of June, an encounter took place that would forever change Calamity's story. In spring 1876, Wild Bill Hickok, newly married to circus owner Agnes Lake, and his partner Charlie (also Charley) Utter were in Cheyenne, making plans to ride north. Hickok would try his hand at mining, he promised his new wife, who stayed in Cincinnati. Charlie hoped to establish a stage line into the Black Hills. Soon after mid-June they were on their way. When the Hickok-Utter train stopped just north of Fort Laramie, the officer of the day at the fort asked them to take along several prostitutes, to keep them away from the soldiers. Calamity may have been among these prostitutes. One credible source describes her as drunk and "near naked." Here in late June, in northeast Wyoming, Calamity met Wild Bill for the first time. They would know one another as acquaintances, and no more, for about the next five weeks. Members of the train gave Calamity a suit of buckskins for their trip into the Hills.

Contemporaries made much of the dramatic entrance of Wild Bill, Calamity and other members of the train into Deadwood in early July, picturing them as prancing along the entire main street, greeting friends. But in the weeks to come Wild Bill and Calamity were rarely together. Then tragedy struck on August 2, when Jack McCall, a drifting ne'er-do-well, sneaked up behind Hickok while he was playing poker and shot him in the back of the head.

From 1876 to 1881 Calamity was in and out of Deadwood. In man-deluged, female-starved Deadwood, Calamity became an in-demand worker, hostess and dancer in the boomtown saloons and lively theaters. But a transformation was necessary. "Boys," she told the men camped with Wild Bill and Charlie Utter, "I wish you would loan me twenty dollars. I can't do business in these old buckskins." The men dished out the money, and the redressing worked. A few days later, Calamity returned to the men's camp dressed attractively as a woman. "She pulled up her dress," one eyewitness recalled, "rolled down her stocking and took out a roll of greenbacks and gave us the twenty she had borrowed." Saloons and all-night dance halls, theaters and the ubiquitous, indefinable "hurdy-gurdies" offered positions to the very small group of women as hostesses, entertainers and "dance hall girls." Calamity worked in several of these establishments but mostly in the Gem, ruled over by the unsavory manager Al Swearingen, who turned the theater into a "notorious den of iniquity."

One observer claims that it was "generally well-established that Jane was a prostitute." Perhaps, but unproven. No irrefutable evidence exists that Calamity sold sex in Deadwood. That she worked in houses of prostitution and hog ranches, where the main occupation was selling sex, and that she had several "husbands" without benefit of clergy is established. Still, no patron of the "joy palaces" nor any madam or worker therein ever testified to Calamity's being an out-and-out prostitute.

During the Deadwood years, strong evidence suggests Calamity often served as a nursemaid for the sick or a helper for the needy. Granted, sometimes these stories of Calamity as Ministering Angel seemed attempts to balance harsh criticism of her unwomanly and socially aberrant acts. Illustrating this ambivalence are the stories of Jesse Brown and A. M. Willard, two early arrivals in Deadwood. At first they labeled Calamity as "nothing more than a common

For this iconic photo Calamity Jane posed in her famous buckskins with a Stevens Buggy rifle for an unknown photographer, circa 1876–'77. Some sources report that the photograph was discovered under an old building in Deadwood.

– ALL PHOTOS COURTESY TRUE WEST ARCHIVES UNLESS OTHERWISE STATED –

prostitute, drunken, [and] disorderly." They quickly countered that negativity by praising her efforts as a nurse, particularly during a devastating invasion of smallpox. Other sources were more certain of Calamity's positive actions. One memoirist remembered her as "the heroine of the Deadwood smallpox epidemic." Another recalled her as "a perfect angel sent from heaven when any of the boys was sick."

Editor's Note:

"Calamity Jane: Devil in Buckskin" is excerpted from Richard W. Etulain's *Calamity Jane: A Reader's Guide* (University of Oklahoma Press, 2015). He is also the author of *The Life and Legends of Calamity Jane* (University of Oklahoma Press, 2014), which *True West*'s editors plan to excerpt as a full-feature cover story in the near future.

While it's part of the legend of Calamity Jane in Deadwood, no facts exist to confirm her supposed love affair with Wild Bill Hickok (left).

Historians estimate that between five and ten thousand people were living in and around Deadwood when Charlie Utter's wagon train with Hickok and Calamity Jane arrived at the gold camp in July 1876.

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BY HENRY C. PARKE

DEADWOOD

Déjà Vu

After a 13-year hiatus, the cast and crew re-team to finish the tale.

It appears that the uncharacteristically dapper Dan Dority (W. Earl Brown) and Johnnie Burns (Sean Bridgers) remain Al Swearingen's devoted thugs, still doing his bidding from the center of his enterprises at the Gem Saloon.

"It's Doc Cochran's office—I'm sure of it! And there's the Bella Union!" Over a decade after HBO's *Deadwood* had left the air, fans attending the Santa Clarita Cowboy Festival at Melody Ranch were making their pilgrimage from holy site to holy site. They *loved* that show.

The gritty, greatly fact-based *and* greatly fictionalized story of the founding of Deadwood, South Dakota, was and is as controversial among Western fans as *High Noon*. But beyond question, *Deadwood* is the most popular, important and influential Western thus far in the 21st century. It also introduced the word c*cks*cker to the Western lexicon. And then there was the ending that was only intended as a cliffhanger: George Hearst, father of future publishing giant William Randolph Hearst, and played with stylishly deadly charm by Gerald McRaney, is the victor. With the show's abrupt cancellation after three successful seasons, fans were devastated. As Robin Weigert, whose performance as Calamity Jane has redefined that character, puts it, "I thought, it's the anti-Western: the bad guy rides off into the sunset!"

Deadwood is the brainchild of David Milch, who both studied and taught literature at Yale before going to Hollywood. A man of great talent and passions, he's won four Emmys for writing, three for *NYPD Blue* and one for *Hill Street Blues*; he's had two nominations for *Deadwood*. He's also struggled with heroin, and gambled away over $100 million. For 13 years, while working on many short-lived HBO projects, Milch and other members of the *Deadwood* team have made countless attempts to finish the story of the building of the town, and finally they've succeeded: a new *Deadwood* movie will debut on HBO on May 31, 2019, featuring Timothy Olyphant, Ian McShane, Molly Parker, Gerald McRaney—virtually the entire surviving cast and crew.

From the start, *Deadwood* was a show that everybody wanted to be a part of. "I was always fascinated with Westerns, because of all of that untamed lawlessness and danger and larger-than-life characters," recalls the production designer, Maria Caso, whose work on the series earned her an Emmy. She'd been highly respected in her field for two decades when the original series was announced. "HBO and Paramount already had production designers lined up, but my young son said, 'Mom, you have to try to get the show because that's your dream, to work on a Western.' I spent three days researching the real Deadwood. I went and met with David Milch and [producer] Gregg Feinberg. I told them I would kill to work on a Western. I promised I would sleep in my office and make the show look amazing if they hired me. They both said, 'Great, you are hired.'"

From there, the research began in earnest. "We were trying to re-create the town the way it really was. I flew to Deadwood and the museum curator had a photograph [of the town] that nobody had ever seen before. I brought it back and said, 'This is what we want the street to be,' so we copied everything on the street." Gene Autry's old Melody Ranch

Top-hatted master scoundrel George Hearst (Gerald McRaney) was top man in *Deadwood* when he rode out ten years ago, and appears to have prospered. McRaney had a strong role on *Justified* and was a central character in *Longmire*.

– ALL PHOTOS BY WARRICK PAGE, COURTESY HBO UNLESS OTHERWISE INDICATED –

A more mature Charlie Utter (Dayton Callie), who first came to Deadwood as sidekick to Hickok, reacquaints with Alma Ellsworth (Molly Parker), the sometime laudanum addict whose husband's purchase of a gold claim set so much of the story in motion.

studio went through a major transformation. "We put a gold mine in the middle of the street, we had the street undulating, we brought in 80 truckloads of dirt. The roads back then were steep, muddy pathways. We watered the streets down every day. There were so many buildings we had to remove 13 when we first got there."

Brad Dourif was a screen legend long before he was cast as Doc Cochran in *Deadwood*. Oscar-nominated for *One Flew Over the Cuckoo's Nest*, he also has a cult following for playing the voice of Chucky, the homicidal doll in the *Child's Play* films. He has a strong presence in Westerns, from *Heaven's Gate* to *Grim Prairie Tales*. Right before *Deadwood*, he'd even starred in an Australia-lensed prequel series to *Bonanza*, titled *Ponderosa*. "David said, 'I just want to see what you're going to do. I have a real instinct about it.' And I did my little audition; then next was my audition in front of HBO. Before we went in, David said, 'I'm looking around. Do you notice you don't see any other actors who look anything like you do? That should tell you where you're at.' So, whatever I did, he really liked it."

Brad Dourif describes his Doc Cochran character as "a really damaged guy from the Civil War, somebody who was probably amputating legs because of gangrene. Deadwood was a place where he could get away, where he could do some good."

The respect is clearly mutual. "You know, I worked with David Lynch. I've worked with John Huston. I've worked with Milos Foreman. I've worked with tons of really extraordinary directors. But]Pulitzer Prize-winning playwright] Lanford Wilson and David Milch were the smartest people I ever

Calamity Jane (Robin Weigert) returns to *Deadwood* not greatly changed in her habits, but changed a lot in her confidence. By now she's a famous historical figure and an entertainer.

worked with. And the most instinctive—their instincts were impeccable. David would come in, polish almost every single thing that we shot. I was really impressed with him."

On the other hand, Brandeis graduate Robin Weigert had no long string of credits when she first read for the Calamity Jane role in New York. "I had not been on TV beyond an episode of *Law and Order*, where I'd been a traumatized victim of a shooting. In pictures the real Calamity Jane looks scary, tough. So I did my toughest rendition of the character, and the feedback came, 'Loved the vulnerability. But could you please make yourself a little more…' and I got a list of all the things I had *tried* so hard to be." For the callback she rented a Western costume, "to cover up the parts of me that looked softer, delicate. I got a kerchief to make my neck look more sturdy, and a hat to hide my hair."

She wore it again when they flew her out to L.A.—her first time in the West— for one last audition, where she turned on the roomful of studio executives. "I was cussing them out: I treated them like they were too cowardly to go look for the girl [lost] on the Spearfish Road. I used everybody in the room to be the folks in the bar. My nerves were vanquished by moxie and absurdity."

Weigert knew her version of Jane would be "a substantial distance from Doris Day's portrayal. David Milch had warned me off—not reading, but trusting—the various books too much, because Jane herself was an embellisher." She got help from an actress not associated with the show. "Jane Alexander, who's such a brilliant actress, played her in a movie some time ago. I wanted to pick her brain a bit. She was actually able to interview a centenarian who had met Jane, who as a tiny boy mended fences for Calamity Jane. She was such a generous help."

Another help to Robin was the man who played the object of Jane's unrequited love, Wild Bill Hickok. She was not happy, nor was HBO, when just a few episodes in, he drew aces and eights. "I was heartbroken. Keith Carradine had been such a bedrock element. I didn't know how I could be Jane without him. But it was great stuff to use, because I don't think Jane knew how to be Jane without Hickok for a good while. And Carradine used to take care of me, because I didn't know how to hit a mark, I had so little experience before a camera. He'd kinda put a hand on the base of my spine to gently guide me to open to camera."

William Sanderson, who plays hotel proprietor E.B. Farnum, gained recognition as the genetic engineer in 1992's *Blade Runner*, and popularity in eight seasons of *Newhart* as Larry, with two brothers named Daryl. He's immensely proud to have been in *Lonesome Dove* as Lippy, the saloon pianist who the town's only whore refuses to sleep with at any price. "But my favorite role, even though *Newhart* was the longest running, was for *Deadwood*. For David Milch." There's been a consistency to his nearly 130 film and TV characters. "The word I keep hearing, the nice word, is quirky. You can say lowlifes or misfits, or steal from Strother Martin and say prairie scum." He got the role of Farnum with help from a great Western director. "I did *The Last Man Standing* with Bruce Willis, Bruce Dern—I liked him immensely. Walter Hill directed it. So when *Deadwood* came around, I got to meet with Walter [who would win an Emmy for directing the pilot], and read some material, and the genius-type David Milch was in the room, and seemed to like me."

Sanderson was surprised to learn that he was playing a real man. "Well, I was shocked. He was the first real mayor and he might've been the justice of the peace. He dispensed justice in a thoroughfare and was a successful businessman." As the series progressed, "David kept stealing from my own gargoyles of insecurity. He started to draw on my self-doubts, and make Farnum into a cockroach or something. But they're hard to kill, cockroaches."

When season three of *Deadwood* ended, everyone involved happily prepared for the start of season four. Sanderson remembers, "Kim [Dickens, who plays Joanie Stubbs] had bought a house in L.A. And I had bought this one in Pennsylvania." Dourif recalls the call. "I could tell from David's voice I was not going to be in it anymore. So, I said, you're gonna fire me, right? And he was aghast for

Deadwood's hotel operator-turned-first mayor, E.B. Farnum (William Sanderson) utilizes that modern-day marvel, the town's first telephone, presumably to do something underhanded and nefarious.

Kim Dickens, fresh from playing Kevin Costner's wife in *The Highwaymen* and four seasons of *Fear the Walking Dead*, is back as Joanie Stubbs, once a whore, but no longer under any man's thumb.

Seth Bullock (Timothy Olyphant) and Sol Star (John Hawkes) were partners in a general store when they first arrived in Deadwood. They still have each other's backs. Hawkes was nominated for an Oscar for *Winter's Bone*.

As the procurer and saloon-operator who singlemindedly and almost singlehandedly built the town of Deadwood, Al Swearingen (Ian McShane) appears no less dissipated than when last seen, but he's hardly aged a day. McShane, the former *Lovejoy* lead, currently stars for Starz in *American Gods*.

half a second and said, 'No. What I am saying is that they've canceled the series.'"

There's always been an aura of mystery as to why the popular series suddenly ended. Milch explained the cancellation in a 2012 interview with the Television Academy Foundation. "The budget was astronomical, easily higher than the *NYPD Blue* budget, and it was only half as many shows." But at that time, HBO seemed unconcerned about cost. Milch says, "I never got a note about cutting down the expenses." But no honeymoon lasts forever, and eventually the then-HBO president told Milch they were far over budget. "They said, if we agree to let you do four seasons, will you agree to cancel the show? And I said, no, I don't want to talk that way. So they said, okay, well then we're going to pull up at the end of the three seasons."

Fast-forward to late 2018, and a story that has jumped ahead a decade, to 1889, and a gathering of all the usual suspects to celebrate South Dakota's recently won statehood. The script is by Milch. The direction is by Daniel Minahan, who directed four episodes of the original series, as well as many of *House of Cards* and *Game of Thrones*, and last year shared the Outstanding Limited Series Emmy for *American Crime Story*.

Of course, in the intervening years, Melody Ranch had been busy as a location for many productions, including *Django Unchained* and *Westworld*, so Caso anticipated a lot of changes. "But no, *Westworld* used our *Deadwood* street pretty much as is, just added a few things here and there. And *Django* did the same thing. I thought it was a compliment, using our street the way we left it." Not that Caso left it alone. "We tried to keep a lot of the old *Deadwood*, and introduced some of the growth of billboards. We introduced brick buildings and electricity. Deadwood has its first telephone. We leveled out the street a little bit."

"The version of Jane I bring to this movie is already performing with Buffalo Bill Cody," Weigert explains. "Wild Bill haunts her still. It's kind of wonderful to get to return to a character after a dozen years, a very rare experience. She's been gestating deep inside me the whole time. I remember when almost all of the women found ourselves in the hair and makeup trailer at one point, and we just clustered together, grabbing hold of the hand of another. There was a lot of laughter and a lot of tears, and just a sense of absolute connection."

Sanderson, whose memoir, *Yes, I'm that Guy. The Rough and Tumble Life of a Character Actor*, will be published to coincide with *Deadwood*'s release, was happy to be back at Melody Ranch. "Dan Minahan had directed me in *True Blood*

REST IN PEACE

Indiana-born Ralph Richeson worked in the circus and painted before he became an extra, then a character, on *Deadwood*.

Cy Tolliver was Powers Boothe's second iconic Western role, his first being Curly Bill in *Tombstone*.

and the *Deadwood* series, so that gave me a little confidence." Was it hard getting back into his role? Sanderson laughed. "You know, Farnum is me by another name. I had to accept that." He did miss two actors who passed away in the interim. "Both terrific actors. Powers Boothe won an Emmy for playing the biggest mass murderer in American history, Jim Jones." Then there was Ralph Richeson, who looked like a demented Gabby Hayes in his role as Richardson the Cook. "David took an extra and turned him into, I thought, one of the most interesting characters."

Did Dourif find it difficult to get back into the skin of Doc Cochran? "No. The answer is, it was shockingly easy." How did it feel to be back at Melody Ranch? "Sad." After a very long pause, he explained, "'Don't it always seem to go that you don't know what you've got til it's gone?' It was such a shock when it ended; no one was expecting it. But in this business, your life is about getting a door slammed in your face. There are those people, and there is that level of commitment, and there's that love of what you're doing. And you realize you haven't gone anywhere near it since, and you've barely ever touched it before that."

Maria Caso feels no such sadness. "Working on *Deadwood* has been the most rewarding experience of my career. Re-creating a Western town with such rich characters and such a talented crew and a beloved writer like David Milch is truly a once-in-a-lifetime experience. And lucky me! I got to do it twice!"

The *Deadwood* movie will premiere on HBO this spring. If you'd like to refresh your memory, or if you're new to *Deadwood*, all three seasons are available on Amazon Prime.

Henry C. Parke, Film Editor for *True West*, writes *Henry's Western Round-up* online. His screenplay credits include *Speedtrap* (1977) and *Double Cross* (1994), and he's done audio commentary on a fistful of Spaghetti Westerns.

While he no longer sports a badge, Seth Bullock (Timothy Olyphant) still carries a lawman's gravitas, and has aged in a manner not unlike the real Wyatt Earp (who was a minor, and inelegant, character in the original series).

TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

CANYON SPRINGS AMBUSH

THE LAME JOHNNY GANG VS THE QUICK SHOT DAVIS MESSENGERS

"I turned and backed my way across the road, shooting at anything and everything that looked like a robber."

—Scott "Quick Shot" Davis

Scott Davis

– ILLUSTRATION BY BOB BOZE BELL –

BY BOB BOZE BELL

Based on the research of Robert K. DeArment.

SEPTEMBER 26, 1878

The Monitor stage rolls out of Deadwood at seven in the morning. On the box is "Big Gene" Barnett handling the ribbons and next to him is the shotgun messenger Gale Hill. Inside the coach are messenger Eugene Smith and his captain, Scott Davis. A telegraph operator, Hugh O. Campbell, is also aboard and has been given permission to ride along to his new station at Jenney Stockade, which is 57 miles south of Deadwood.

Up ahead, outlaw "Red Cloud" Gouch spurs a stolen horse, riding to tip off his comrades the stage is on the way.

At Canyon Springs, 37 miles southwest of Deadwood, the lone station attendant, William Miner, is out front when a man on horseback approaches and asks for a drink of water. Dismounting, the rider pulls a pistol and orders Miner to "throw up his hands," which he does. Miner is rudely shoved towards the grain room, tied up and locked inside.

As *The Monitor* rolls up to the stage station, Gale Hill calls out for Miner but receives no answer. Jumping down off the box, Hill goes to the back of the stage to block the back wheels. As he turns to walk towards the barn to look for Miner, shots ring out.

Hill is hit in the left arm, but he jerks out his pistol and returns fire. Another bullet pierces his left lung, tearing a huge hole in his back. Hill staggers forward, firing into the dense smoke.

One of the robbers, believed to be Charley Carey, runs out from hiding and thrusts the muzzle of his pistol in Hill's face and fires. Incredibly, the shot misses, although Hill later recalls, he "could feel the hot air on the the side of his neck as it came from the gun barrel."

Another outlaw comes out from hiding, goes down on one knee and starts "pumping his Winchester for all he was worth." Hill stumbles towards the corner of the stable and drops the bandit with one shot, before passing out.

The messengers inside the coach are returning fire, shooting from the door ports. A bullet grazes Smith's head, stunning him and he slumps over with blood running down his face. Davis, also inside the coach, tells the telegraph operator they can't hold the position and they need to find better cover. They both climb out on the side away from the station. Davis fires as he retreats, but Campbell has no weapon and he is hit and falls to his knees. More shots from the stable drop Campbell in the dust, killing him instantly.

Davis makes his way for a sturdy pine tree, and urges Big Gene to make a run for it on the stage, but as he yells this, one of the robbers runs out to grab the reins of the lead horses. Davis turns and fires, hitting the outlaw, who falls over backwards.

Gale Hill regains consciousness, crawls to the rear of the barn and pulls himself up to a window and puts another bullet in outlaw Frank McBride.

Another outlaw comes out and orders Big Gene off the coach, and then, using the stage driver as a shield, advances on Davis, yelling, "Surrender!"

"If you come an inch farther, I'll kill you!" Davis replies.

"For God's sake, Scott, don't shoot," the terrified Barnett yells.

Backing through the brush Davis makes his escape and starts running towards the nearest ranch, seven miles away.

The outlaws commandeer Smith and Barnett, put blindfolds on them and drive the stage towards a "copse of woods," tieing their captives to the wheels as they begin attacking the safe with sledgehammers and a chisel. They are successful and remove the treasure, promise their two captives they will send help and disappear into the hills.

The fight is over, but the punishing ride of multiple posses sent out to avenge "the most heartless, as well as the bloodiest stage robbery ever perpetrated in the Black Hills," has just begun.

In 1914, a re-enactment of *The Monitor* holdup at Canyon Springs in 1878 was held at the Wyoming State Fair. The coach does show an open side door, barely revealing a man seated inside. The open door prevents us from seeing the porthole. The coach looks to have no windows, though.

–COURTESY HOMESTAKE ADAMS RESEARCH AND CULTURAL CENTER –

The "Salamander" Safe

Luke Voorhees and his stage company contracted with A. D. Butler of Cheyenne to build two specially designed coaches with interiors lined with steel plates, five-sixteenths of an inch thick, capable of withstanding the heaviest charged rifle bullet. In spite of this precaution, the messenger guards inside were wounded while trying to shoot out the door windows.

The Treasure Coach (not the best name if you are worried about stage robbers) also called *The Monitor* (no doubt after the Civil War ironclad) made the run from Deadwood to Cheyenne with gold shipments and no passengers.

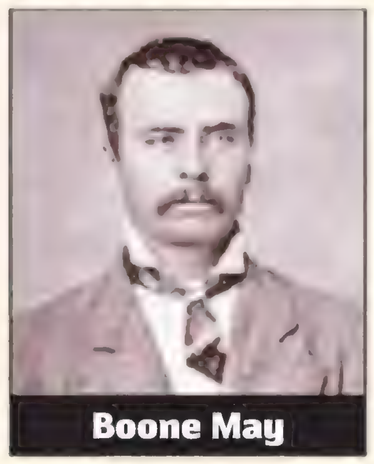
Normally, the driver blows a horn as the stage is approaching the station and the attendant has a fresh team ready to go.

The Gilmer stage was carrying close to $27,000 in valuables, including $9,500 in gold bullion, $14,500 in gold dust and some $3,000 in currency and jewelry.

– ALL IMAGES SOURTESY WYOMING STATE ARCHIVES, DEPARTMENT OF STATE PARKS AND CULTURAL RESOURCES –

Aftermath: Odds & Ends

Three relief messengers, including gunfighter Boone May, Bill Sample and Jesse Brown, were awaiting the arrival of *The Monitor* at the Beaver Creek stage station. When the stage had not arrived within a reasonable time, the three men jumped on horses and rode north to find out what had happened. Along the road they met Davis riding hell-bent for leather for help —he had borrowed a horse from Eager's ranch. The four men then rode on north to the Canyon Springs Station where they found *The Monitor* standing abandoned with the treasure box emptied. They found Miner locked in the granary and the other employees tied to trees in the woods. Hill (Boone May's cousin) died several years later from complications arising from the wounds he received.



Boone May

Multiple posses take to the trail of the bandits who were believed to be six men, including Charles Carey, "Duck" Goodale, Frank McBride and Andy "Red Cloud" Gouch. Some believe "Big Nose George" Parrott and Al Spears were also in the gang.

Jack Gilmer, the head of the stage line talked Seth Bullock into coming out of retirement to organize a posse, which he did.

In multiple manhunts, going after all the outlaws in the Black Hills, five were hanged by vigilantes, including Cornelius Donahue, AKA "Lame Johnny." Additionally, two died from their wounds, four were convicted and sentenced to long prison terms and at least five escaped the country never to be seen again.

Recommended:

Assault on the Deadwood Stage: Road Agents and *Shotgun Messengers* by Robert K. DeArment (University of Oklahoma Press, 2012).

BY JAN MACKELL COLLINS

LITTLE-KNOWN CHARACTERS OF THE OLD WEST

Did She or Didn't She?

Deadwood's Dora DuFran is credited with coining the word "cathouse."

The people who knew her, and the historians who love her, consider Madam Dora DuFran one of the most lucrative businesswomen in South Dakota. Her legendary brothels in Deadwood, Belle Fourche and Rapid City made the lady famous. But was the enigmatic madam really the first painted lady to utter the word "cathouse," known today as a reference to a brothel?

Prostitute and madam Dora Bolshaw DuFran, photographed with an unidentified man (possibly her gambler-husband Joseph DuFran), started her career in "sporting houses" at 15 years old in Deadwood in 1883. Dora opened a brothel in the mining camp, the first of a series she operated in the Black Hills region, including "Diddlin' Dora's" in Belle Fourche.

– PHOTOS COURTESY TRUE WEST ARCHIVES –

Let's start with Dora's humble beginnings as Amy Bolshaw, born in England in 1868 and brought to America as an infant. Original documents verify that she was still living near her family in Lincoln, Nebraska, in 1883, when she was employed as a domestic servant. Soon after, according to historians, the 15-year-old teenager left Nebraska and arrived in Deadwood to pursue a career in the prostitution industry. It was in about 1886, according to Dora, that she met the famed Calamity Jane in Deadwood.

Therein lies part of the rub. Historians adore referencing Dora per the writings of Agnes Wright Spring in her biography about Charlie Utter. Spring stated that Charlie and his brother Steve brought "a 30-wagon wagon train of prospectors, gamblers, 180 prostitutes, and assorted hopefuls" to Deadwood in 1876. That story has often been intertwined with the tale that Charlie once brought Dora a wagonload of real, four-legged, tail-twitching felines to wage a war against the mice running amuck in her brothel, which she then nicknamed the "cathouse." To complicate matters, one Phatty Thompson is documented as bringing a load of cats to Deadwood in 1877, with the intention of auctioning them to housewives with mice troubles.

The trouble is that Dora was not in Deadwood in 1876 or 1877. As for the origins of the word, sources are all over the board as to where it was first used. The Oxford English Dictionary cites a 1401 poem from somewhere deep in the United Kingdom titled "Friar Daw's Reply" as the earliest use of the term. But a 1670 dictionary first explained that the word "cat" is sometimes defined as "a common whore." Dictionaries of British-American words do agree on one thing: a cathouse is defined as a brothel.

In America, Merriam-Webster's Dictionary claims "cathouse" first came into use in 1882, but declines to give further information. Another source says the word wasn't used until 1893. Even *Snopes.com*, the mother of all things fact and fiction, has no idea. That leads back to the British-born Dora who, lacking any other suspects, may very well rightfully deserve credit as the first in the prostitution realm to use the word. But was Dora defining her own palace of pleasure, or simply the home of her newly acquired mouse-catchers? Alas, the West may never know.

Jan MacKell Collins enjoys writing about wild women of the past. Her newest book, *Good Time Girls of Colorado: A Red-Light History of the Centennial State*, will be published by Globe Pequot Press in September.

Madam Dora DuFran, who is widely credited with coining the term "cathouse" for a house of prostitution, is considered to be the model for the character Joanie Stubbs in the HBO series and film, *Deadwood*.

BY CANDY MOULTON

George Catlin Paints the West

Follow the trail of the early Western artist from Missouri to Montana.

In 1830 American lawyer-turned-artist George Catlin traced Lewis and Clark's route up the Missouri River to paint and sketch the Native peoples of the region. His comprehensive artistic record of the Great Plains Indian culture includes *The Mandan People* (1871) (left).

– TRUE WEST ARCHIVES –

In 1830 lawyer George Catlin packed a case with pencils and paper, paint and brushes, and went to St. Louis where he met with William Clark, then the U.S. Superintendent of Indian Affairs. Catlin wished to travel the route taken earlier by the Lewis and Clark Corps of Discovery. His intention was to see and make an artist's view of the American Indians living along the Missouri River.

When Clark set out on a diplomatic mission to meet with tribal leaders in a council at Prairie du Chien in Wisconsin, Catlin accompanied him. This journey exposed Catlin to the landscape and the tribes along Mississippi River and launched his efforts to paint the chiefs and other Indian leaders. From 1830 until 1837, he explored the West, traveling and painting members from 48 tribes as well as 175 landscapes. He painted 300 portraits of prominent Indian chiefs and tribal members, and he collected Indian clothing and artifacts, including a Plains Indian tipi.

Gateway to the West

St. Louis served as Catlin's base of operations, which is where we begin following a portion of his trail through the West. Gain an understanding of westward expansion at the recently renovated Jefferson Memorial and St. Louis Arch. This place has rightly been identified as the Gateway to the West. Like Catlin, many other explorers and adventurers started their journeys here. When Catlin was in the city, it served as a primary business district for fur traders and the trappers who supplied them with pelts.

In 1832, already familiar with much territory along the Missouri River, Catlin again followed the river, this time heading upstream to Fort Union. On the route he met with, and later created portraits of members of the 18 tribes he visited, including the Pawnee, Omaha, Ponca, Hidatsa, Cheyenne, Mandan, Assiniboine, Crow and Blackfeet.

From St. Louis head west and follow the Missouri River across northern Missouri to Kansas City. Allow a good portion of a day to visit the Nelson-Atkins Art Museum, with its small but significant collection of American Indian art and artifacts, and a large and diverse collection of art. There you can enjoy an on-site restaurant, take part in docent-led tours or explore the museum on your own.

Across town, visit the Arabia Steamboat Museum and its collection of 1856-era trade goods ranging from leather shoes to fine china, perfume to buttons and sewing needles. These goods were part of the cargo on the *Arabia* when the ship went down after hitting a snag in the Missouri River. The river quickly covered the vessel and its 200 tons of cargo, but a group of local treasure hunters found and exhumed it in the 1980s, later restoring the goods and placing them in the museum.

North Along the Missouri

From Kansas City, continue north on I-29 to Omaha, Nebraska, with its equally impressive collection at the Joslyn Art Museum. A great interim stop at Nebraska

The Arabia Steamboat Museum (left) in Kansas City, Missouri, is home to one of the nation's best preserved 1850s-era Missouri steamboats and its cargo, all of which was discovered and exhumed out of the mud in the 1980s.

– COURTESY MISSOURI TOURISM –

George Catlin's interpretation of the ancient Indian pipestone quarries, now protected by a national monument, may not be true to the real landscape, but *Pipestone Quarry on the Coteau des Prairies* (1836-1837) (below) captured its essence for future generations.

– IMAGES COURTESY TRUE WEST ARCHIVES –

City can include a visit to the Missouri River Basin Lewis and Clark Interpretive Center.

North of Omaha, visit the DeSoto Wildlife Refuge and see the goods of another Missouri River steamboat wreck—the *Bertrand*—which was also located in the Missouri River flood plain, until found and the cargo recovered and restored. Like the *Arabia* downstream, the Bertrand carried cargo for use in Montana and had a variety of trade goods, such as thousands of trade beads, which were highly prized by the Indians living along the Missouri.

GEORGE CATLIN

In his painting *Pipestone Quarry on the Coteau des Prairies* (1836-1837), Catlin took artistic license with the landscape at the Pipestone quarries in Minnesota, which he described as "a perpendicular wall of close-grained, compact quartz, of twenty-five and thirty feet in elevation, running nearly North and South with its face to the West, exhibiting a front of nearly two miles in length."

This ancient quarry has been mined by American Indians for generations. The soft red stone, which lies deep under a layer of dirt and Sioux Quartzite, has always been mined using hand tools. During the era Catlin was here, those tools included stone hammers and wedges. Today the pipestone quarries are part of Pipestone National Monument. Twenty-three federally recognized tribes in the U.S. and Canada oversee the use of the quarry. The men and women who come here to remove the soil and quartzite as they dig down to the pipestone layer, still use only hand tools, including small and large hammers and steel wedges. They haul the discarded rocks and dirt out using buckets and wheelbarrows.

Although American Indians refer to this special—and to them sacred—stone as pipestone, it is also called Catlinite for the artist George Catlin after his paintings drew attention to the landscape and the resource. He painted portraits of Indian leaders holding their pipes that had distinctive pipe bowls hand-carved from the red stone.

The Upper Missouri River Valley

Catlin painted members of the Mandan Villages, near present-day Bismarck, North Dakota, visualizing members of that tribe at a time before their villages were decimated by smallpox epidemics. Visit locations important to the Mandans near Bismarck and then continue to the northwest to Knife River Indian Villages National Historic Site. Lewis and Clark spent time here, and Catlin painted the location on his trip west.

The artist continued up river to the fur trade post at Fort Union, which dominated the Upper Missouri River during that early period of the American fur trade. Today Fort Union is a national historic site, carefully restored to interpret its early history, making it an excellent place to step back to the time of Catlin's explorations.

Legacy of George Catlin

Catlin's work gained wide attention in 1837 when he opened the first commercial exhibit of his paintings in New York City. People paid 50 cents to visit the exhibition and he later took the paintings to other Eastern cities. In 1839, Catlin sailed for Europe, taking his artwork on a tour that included Paris, Brussels and London. He gained accolades from King Louis-Phillipe of France and Queen Victoria in England, but found the cost of moving the massive collection impossible to bear, so he returned to the United States where he undertook many ventures to make money.

A visit to Pipestone National Monument (left), Minnesota, should include a tour of the beautiful grounds on the Circle Trail to see the pipestone quarries historical markers, Old Stone Face and Winnewissa Falls.

– IMAGES COURTESY NPS.GOV –

At the Knife River Indian Villages National Historic Site, a walking tour leads to a replica of a Hidatsa earthlodge and an exhibit of the "Four Bears Hide" (right). Catlin visited and painted such an earthlodge at Knife River in 1832.

The lawyer-turned-artist was far better at painting than making money, however, and he tried to sell his collection to the U.S. Government, in an attempt to recover enough to pay his debts, and to keep his life's work together. He failed in that effort, and ended up in debtors' prison in London for a short time until Joseph Harrison, an industrialist and railroad tycoon in the U.S., bought Catlin's collection.

Harrison paid Catlin's debts and the artist was released from prison. Catlin spent the next 18 years traveling through South America and Europe, recreating his Indian artwork, and painting new pieces as well. Catlin's son and wife had died before his time in debtors' prison, but his daughters survived him and they sold his later work to another collector.

Fortunately for all Americans, the nearly complete surviving set of Catlin's first Indian Gallery, which was painted in the 1830s, is now part of the Smithsonian American Art Museum's collection. The National Gallery of Art in New York City, New York, curates another 700 sketches.

Some of his most recognized images are *Sioux Indians Hunting Buffalo* (1835), *Hunting Buffalo Camouflaged with Wolf Skins* (1832) and *Seminole Chief Osceola*. While often romanticized, the paintings are an important representation of the American Indian tribes Catlin encountered on his journeys into the West.

Candy Moulton is working on three new films to be part of the new Pipestone National Monument visitor center exhibits, which will be installed this fall.

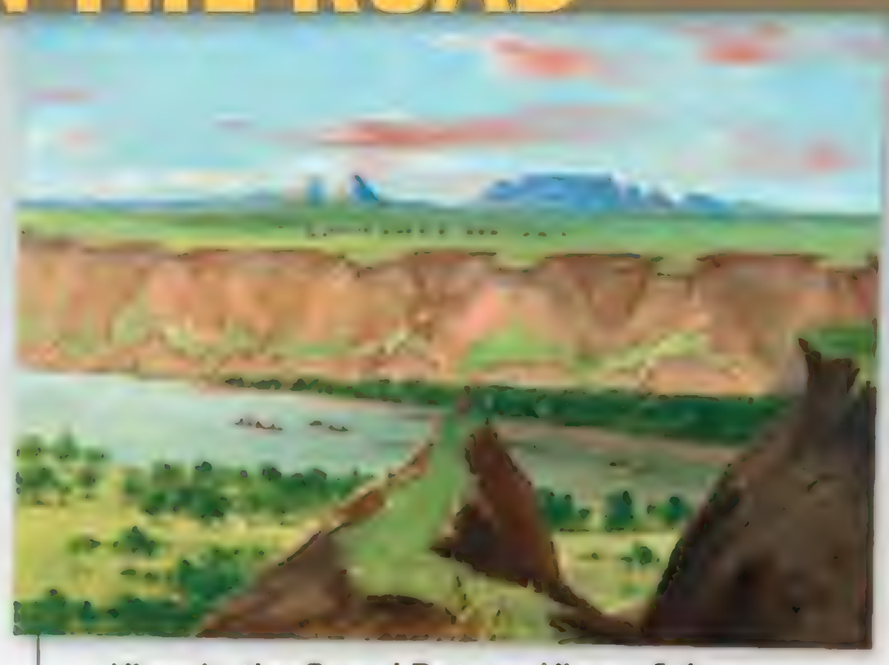
Fort Union Trading Post National Historic Site (above) is a living history center depicting the Missouri River fur trade near the confluence of the Missouri and Yellowstone rivers outside Williston, North Dakota.

– COURTESY NPS.GOV –

WIDE SPOT IN THE ROAD

While most of of Catlin's original paintings are held at the National Portrait Gallery, Smithsonian Institution, in Washington, D.C., and the National Gallery of Art in New York City, some originals remain in the West, where they were inspired. The Joslyn Art Museum in Omaha has several paintings, including *Mandan Chief: Ma-To-Toh-Pah* (Four Bears) (1851, watercolor on board) and *A Prairie Picnic Disturbed by a Rushing Herd of Buffalo* (1854, oil on canvas), a painting that includes a self-depiction of the artist.

The Gilcrease Museum in Tulsa, Oklahoma, has a manuscript collection that includes letters Catlin wrote to English painter Sir Thomas Phillips. Among other institutions holding Catlin artworks are the Denver Art Museum in Denver, Colorado, and Desert Caballeros Western Museum in Wickenburg, Arizona.



View in the Grand Detour; View of the Grand Detour by George Catlin

– COURTESY GILCREASE MUSEUM, OIL ON CANVAS, 13 9/16" × 17 × 1 9/16" 1852, GIFT OF THE THOMAS GILCREASE FOUNDATION, 1955 –

GOOD EATS & SLEEPS

GRUB: Pierpont's at Union Station, *Kansas City, MO*; **Jack Stack Barbecue**, *Kansas City, MO*; **Drover**, *Omaha, NE*; **Lange's Café**, *Pipestone, MN*; **Blarney Stone Pub**, *Bismarck, ND*

LODGING: Drury Plaza at the Arch, *St. Louis*; **Intercontinental at the Plaza**, *Kansas City*; **Calumet Inn**, *Pipestone, MN*

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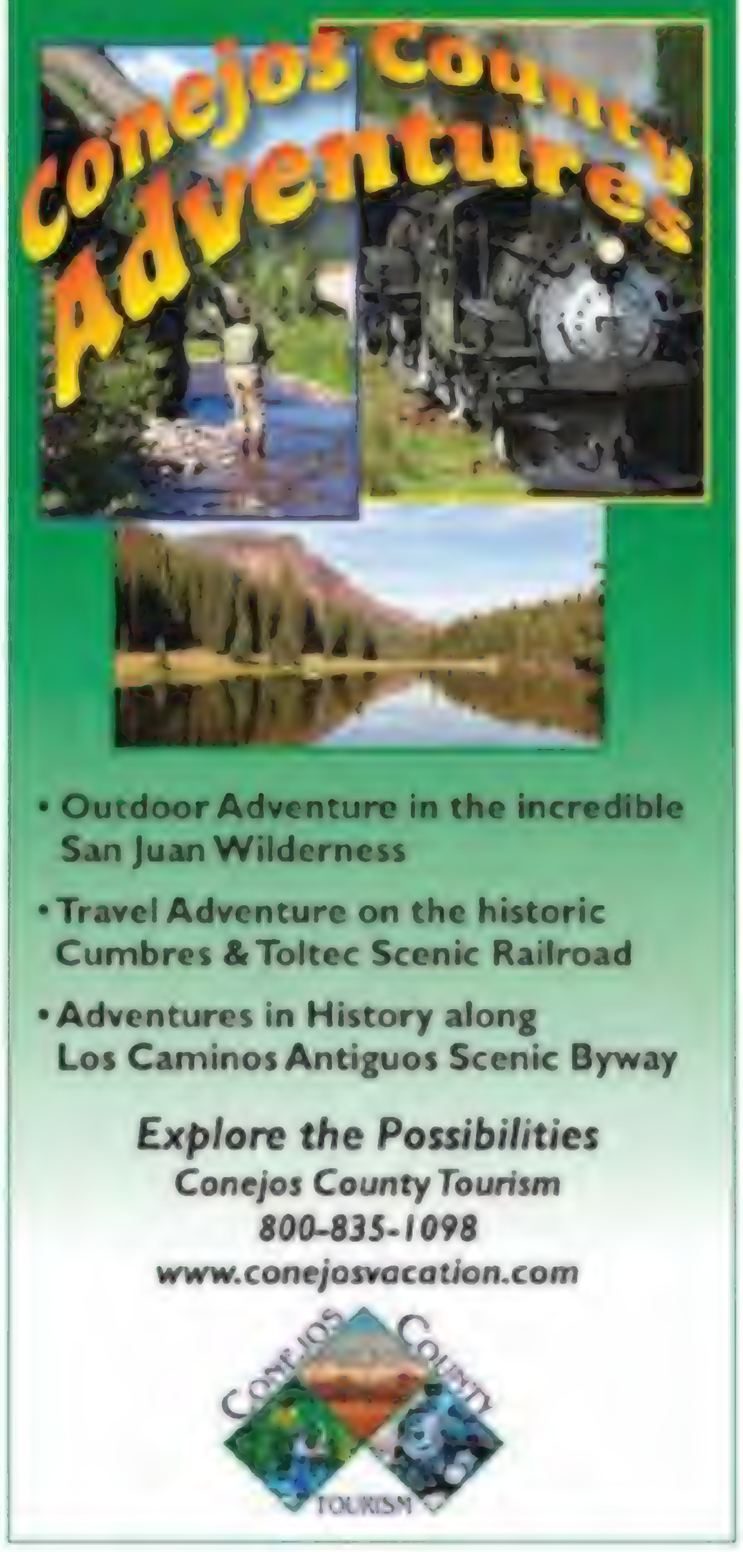

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CONEJOS COUNTY TOURISM

BY SHERRY MONAHAN

The Old Pueblo's Historic Cuisine

Travel to Tucson, Arizona, and discover the region's traditional Mexican and ranch specialties.

There will be a grand dinner this afternoon and night at the Occidental restaurant. Some of the dishes will be as follows: Chicken soup, roast beef, tongue a la Francaise, turko of chicken, Macoroni a la Italliane, tamales, enchiladas and deserts. Remember the place, No. 316 and 318 Meyer street.

According to a notice in the July 22, 1888, *Arizona Daily Star* (left, inset) the U.S. Army families stationed at Fort Lowell in Tucson, Arizona Territory, choosing to dine at the local Occidental Restaurant on Meyer Street would have had a diverse menu of both traditional American fare and local Mexican dishes such as tamales and enchiladas to enjoy.

– PHOTO OF ARMY FAMILIES COURTESY NYPL DIGITAL COLLECTIONS/NEWS CLIPPING COURTESY NEWSPAPERS.COM –

When pioneers settled Tucson, Arizona, in the 1800s many ate in hotels, boardinghouses or restaurants that reflected the times and trends. Items included roasted meats and classic American and French dishes despite the large Mexican population. Early on, native fare was considered peasant food by most, but local cuisine gained popularity near the turn of the last century.

Dishes like enchiladas, chile con carne and tamales started appearing on menus and in vendor wagons. The La Mar restaurant served both types of fare and offered chicken soup, oyster pie, roast chicken, mole poblano, enchiladas, chicken tamales and fish pie in 1897. The *Arizona Daily Star* wrote, "La Mar is the New Mexican restaurant where all of the best Mexican dishes are served in the best style." Tucson's native foods were made and sold at church benefits, fundraisers and at social events. In 1913 Mrs. Fred Ronstadt, the grandmother of famous singer Linda Ronstadt, sold one thousand tamales and nine hundred enchiladas at a Catholic fair in one day.

Not all eateries, like the Hotel Congress, embraced Mexican food. Owner John Latz served traditional dishes in late 1918 that included Arizona olives, oyster and shrimp cocktails, chicken gumbo, chicken salad, oyster patties, filet of sole, barbecued suckling pig, grilled filet mignon, succotash, potatoes, cole slaw, chocolate nut sundaes and apple pie. A member of Historic Hotels of America, the Hotel Congress has the distinction of unknowingly housing the infamous gangster John Dillinger, until he and two members of his gang had to flee because of an accidental fire on January 22, 1934.

As Tucson evolved into a 20th-century city it attracted newcomers because of its healthful climate. New hotels, guest ranches and restaurants appeared and some of that history can still be experienced at the Hotel Congress, Hacienda Del Sol, Tanque Verde Ranch, El Charro and the Lodge on the Desert.

Tanque Verde Ranch traces its hospitality roots to Jim Converse who bought the 19th-century cattle ranch. He opened his guest ranch so visitors could experience a true ranching experience. The Tanque Verde was then acquired by the Cote family, who still own it. Today, guests can pretend they're cowboys and eat chuckwagon-style or hop on the back of a horse. The oldest Mexican restaurant in town is El Charro, opened by Tia Monica Flin in 1922. She made Mexican food a staple in Tucson and her traditional dishes are still being made by her descendants.

Another historic inn where you can eat and sleep is the Lodge on the Desert that opened in 1936. Homer and Cornelia Lininger opened a small ranch on the outskirts of Tucson. It became popular

with Western movie stars who sought a private getaway from the high-profile film sets nearby. Guests chose from some twenty lunch and twelve dinner options. Popular dishes included French-fried turkey, Broccoli Supreme, Chicken Maryland and Banana Chantilly for dessert. The lodge's restaurant today is called Cielos, where the chef creates meals that include both regional and traditional dishes. He serves Southwest-inspired cuisine and uses regionally sourced food. He shared his delicious enchilada recipe with us, in case you can't get to Tucson right away. ★

Sherry Monahan kicked off her journey into Old West cuisine, spirits and places by authoring *Taste of Tombstone*. Visit *SherryMonahan.com* to learn more about her books, awards and TV appearances.

CREAMY ENCHILADAS WITH POBLANO CREMA

1 8-ounce chicken breast, skinless
1 jalapeño pepper, diced
1 tomato, diced
1 cup chicken stock
1 Anaheim pepper, prepared
3 Tbsp sour cream
2 corn tortillas

Combine chicken, jalapeño, tomato and stock in a pan and braise for one hour. Set mixture aside. When chicken is cool enough to handle, shred it, then add the Anaheim pepper and sour cream. Stir to combine. Dip tortillas into hot oil and fill with mixture.

POBLANO CREMA

¼ cup butter
¼ flour
2 cups heavy cream
2 cups milk
1 Tbsp garlic powder
3 Tbsp chicken base
*3 roasted poblanos, prepared**

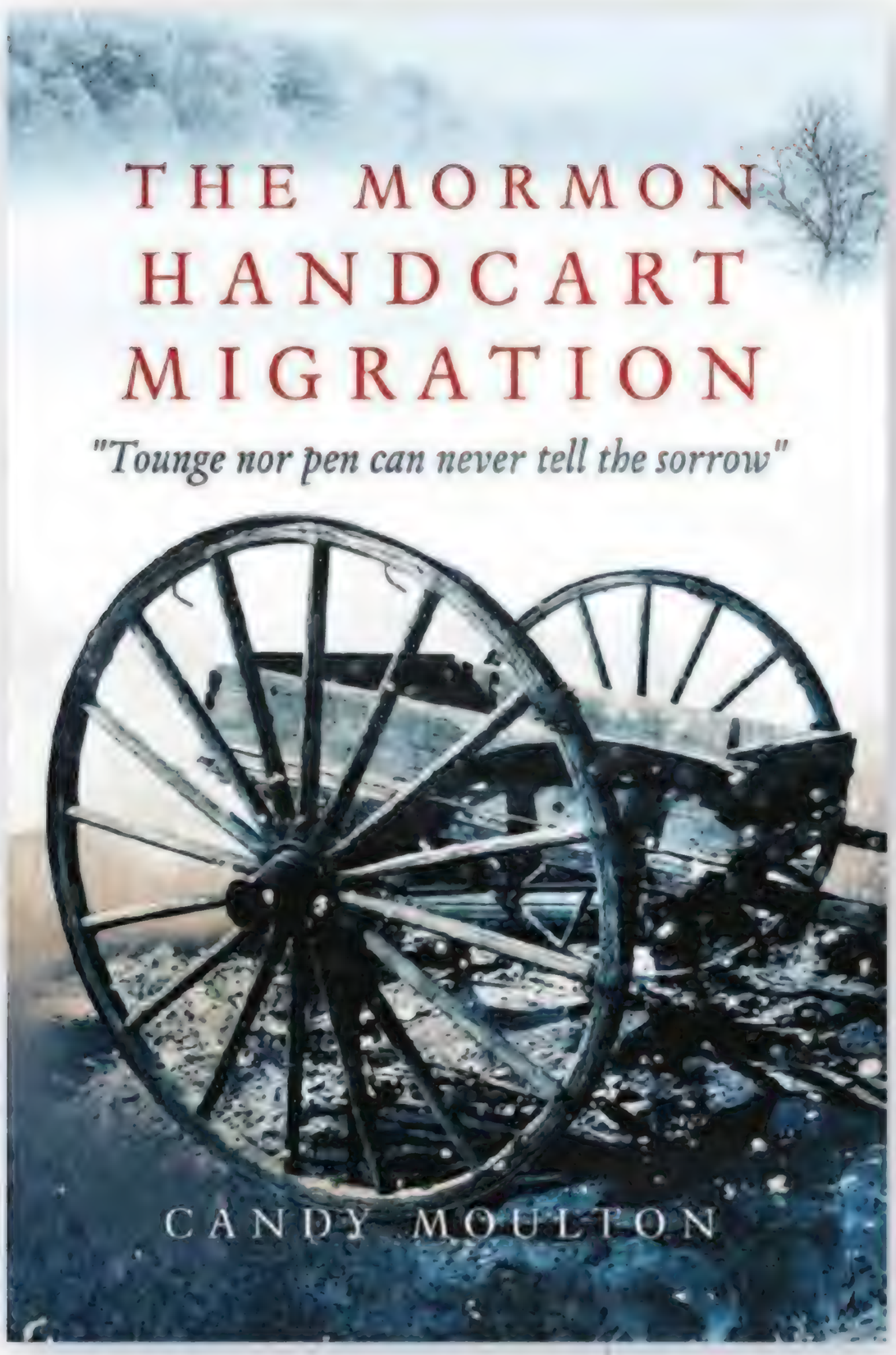
Melt butter over low heat in a saucepan and then add flour. Stir for 1 minute. Add the milk, cream, garlic powder and chicken base and stir until thickened; add the peppers. Place mixture into a blender and blend until smooth. Salt and pepper to taste. Pour sauce over enchiladas and bake at 350 for 5 to 6 minutes or until heated through.

*Prepare pepper by roasting, peeling, removing the seeds, and then dicing.

Recipe courtesy of Lodge on the Desert Executive Chef Miguel Heredia

WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



An Epic Journey of Faith

A history of the Mormon handcart pioneers, a new volume on Western film, a challenge to Chisholm Trail history, a Big Nose Kate novel and a story of frontier life on the Cherokee Nation.

America is a nation of immigrants and in the 19th century, immigrants crossed seas and continents to start their lives anew where freedom of religion was protected. Their epic stories involve millions leaving their native homelands to live in religious plutocracy. Many newly converted Latter-day Saints of the Mormon Church came to the U.S. in 1856 seeking refuge in the promised land of the Mormon community in Utah Territory. Western historian Candy Moulton's 12th book, *The Mormon Handcart Migration: "Tounge nor pen can never tell the sorrow"* (University of Oklahoma Press, $29.95), offers the detailed history of these courageous emigrants.

Moulton's well-researched volume concludes with a very personal, first-hand account of the rigors of traveling the Mormon Overland Trail told through the diaries, letters and reminiscences of the LDS settlers. The native Wyoming author's use of the personal experiences on the trail make the reader feel as if they are on the trail, experiencing the pain, suffering and joy of the rugged trek with the Mormon pioneers in the fall of 1856.

"The members of Willie's party ate the dwindling remains of their flour while zigzagging their way through the Sweetwater Valley," Moulton writes. "Crossing and recrossing the river required them to wade through icy cold water to reach the other side each time the stream curved. 'When any in my hundred died I had to inter them,' Chislett wrote. 'I always offered up a heartfelt prayer to that God who beheld our sufferings, and begged him to avert destruction from us and send us help.'"

Moulton, a longtime contributor to *True West* who has authored 11 previous Western history books, including *Chief Joseph: Guardian of the People*, *Legacy of the Tetons: Homesteading in Jackson Hole and Everyday Life Among the American Indians*, may have written her most personal book to date. Her husband, Steve Moulton, is a descendent of handcart pioneers, and her passion for the story of Steve's family and other emigrants who were willing to sacrifice it all for family, friends and faith is inspiring and poignant. For those not familiar with the Mormon emigrant story of the 1850s, The *Mormon Handcart Migration* will toll echoes of every other religious group driven to American shores because of persecution in their homelands. And it may just remind 21st-century audiences that waves of newcomers to America are arriving every day for the very same reasons—to have an opportunity to enjoy the same privilege of religious freedom as the Mormon handcart pioneers did over 150 years ago.

—Stuart Rosebrook

ROUGH DRAFTS

2019 WWA SPUR AWARD-WINNERS

True West contributor and "Renegade Roads" columnist **Johnny D. Boggs** won his eighth Spur Award–becoming the all-time leader in Western Writers of America's 66-year history. Boggs' ***Taos Lightning*** (Center Point) won for juvenile fiction.

Winners and finalists will be honored June 19-22 in Tucson during WWA's annual convention. Other winners include:

BIOGRAPHY

White Hat: The Military Career of Captain William Philo Clark by Mark J. Nelson (University of Oklahoma Press)

HISTORICAL NONFICTION

Native but Foreign: Indigenous Immigrants and Refugees in the North American Borderlands by Brenden W. Rensink (Texas A&M University Press)

CONTEMPORARY NONFICTION AND BEST FIRST NONFICTION BOOK

The Line Becomes a River: Dispatches from the Border by Francisco Cantú (Riverhead)

HISTORICAL NOVEL

G.K. Aalborg's River of Porcupines by G.K. Aalborg (Five Star Publishing)

TRADITIONAL NOVEL

The Return of Kid Cooper by Brad Smith (Arcade)

ORIGINAL MASS-MARKET PAPERBACK NOVEL

Hawke's War by Reavis Z. Wortham (Pinnacle)

CONTEMPORARY NOVEL

The Flicker of Old Dreams by Susan Henderon (HarperCollins)

ROMANCE NOVEL

The Woman Who Built a Bridge by C.K. Crigger (Wolfpack)

BEST FIRST NOVEL

The River by Starlight by Ellen Notbohm (She Writes Press)

SHORT NONFICTION

"Art, Agency, and Conservation: A Fresh Look at Albert Bierstadt's Vision of the West" by Peter H. Hassrick (*Montana the Magazine of Western History*)

SHORT FICTION

"Buck's Last Ride" by Therese Greenwood in ***Kill As You Go, An Anthology*** (Coffin Hop Press)

DRAMA SCRIPT

The Rider written and directed by Chloe Zhao (Sony)

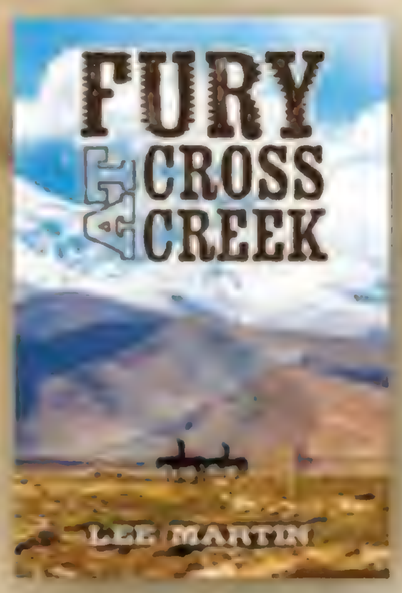
No award was given for documentary script.

–Stuart Rosebrook

LEE MARTIN

FAST RIDE TO BOOT HILL

Coming soon from Five Star Publishing! Believing his fiancée had died in a stage holdup, a vengeful Texas Ranger trails the gang for years as he becomes a legend in song and dime novels, only to learn the truth when he joins up with a former outlaw and his sharp shooting niece.

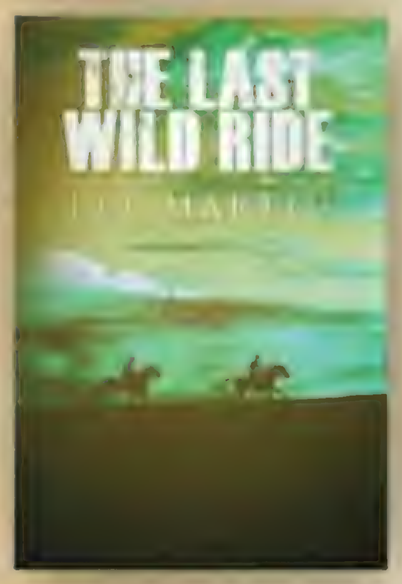


FURY AT CROSS CREEK

When Laredo learns his true identity, he becomes a living target as he and the scout who raised him ride into the same deadly feud.

"A fast paced Western actioner that is sure to please. Reminiscent of the Hatfields and McCoys. Fans of quick-shooting action, damsels in distress, and a righteous ending are sure to enjoy this new Western thriller."

— Linell Jeppsen, author of Far West: The Diary of Eleanor Higgins.

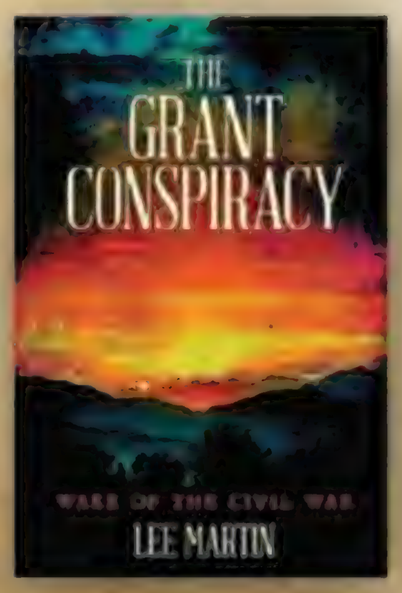


THE LAST WILD RIDE

"In 1877, a bitter ex lawman is roped into escorting a fugitive widow and her mute son through the badlands with the help of old scouts and a gambler, while her vengeful in-laws are hot on their trail."

The story is full of suspense and adventure. It is an easy, fast read that I strongly recommend. It will keep your interest, encouraging you to keep reading to find out what happens next." Lowell F. Volk, Author of the Luke Taylor and Trevor Lane series.

*— **TRUE WEST**, July 2017*



GRANT CONSPIRACY

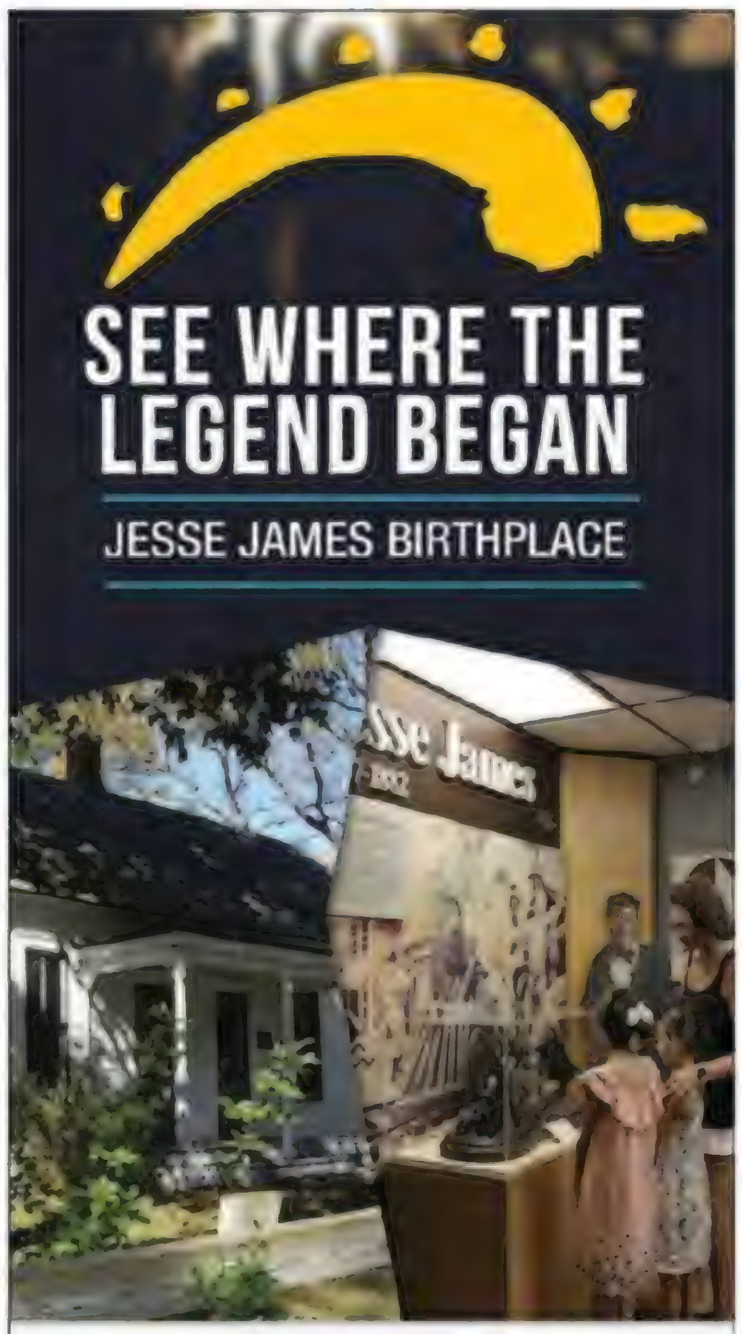
In 1880 Colorado, a lawyer, newspaper woman and black veteran try to protect Grant from an evil law firm seeking revenge for losing their fortunes on Black Friday.

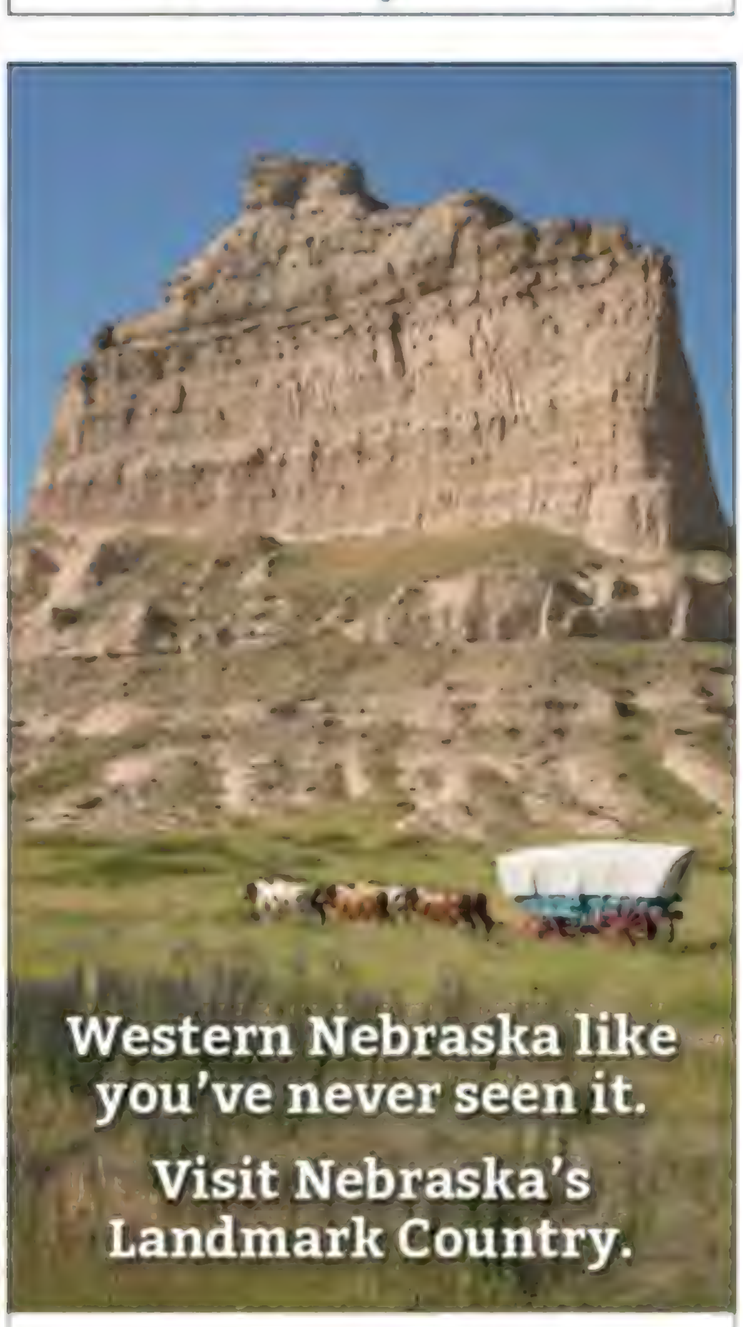
ROCKY MOUNTAIN CLOAK & DAGGER: "Lee Martin's The Grant Conspiracy plays out like a game of checkers with bodies piling up and the surviving characters vying for the final position."

— **TRUE WEST** April 2016 *by author Eric H. Heisner.*

Don't miss Lee's *SHADOW ON THE MESA*, from which Lee wrote the highly rated movie with Kevin Sorbo.

Look for all of Lee Martin's 22 Western Novels at AMAZON or wherever books are sold. Many can also be found on audio at Books In Motion.

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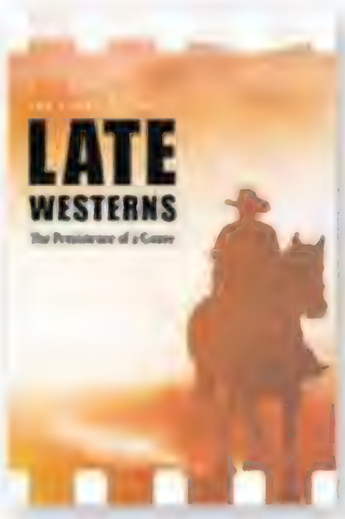
THE EVOLUTION OF THE WESTERN

"Post" Westerns? "Late" (as in deceased) Westerns? In *Late Westerns: The Persistence of a Genre* (University of Nebraska Press, $55), author Lee Clark Mitchell argues the often autopsied genre is well and alive, and ever-evolving without changing at its core. Examining a fistful of films, from *3:10 to Yuma* to *Brokeback Mountain* to *No Country For Old Men*, he makes his points in persuasive detail. But he's most convincing in his introduction, noting that Zane Grey and Owen Wister were considered "romance" writers at first, and that "viewers and producers didn't need a label to know what they wanted to see, which was simply, 'more of that!'" And further, "genres that seem obvious to us, like musicals and Westerns, had to wait for expectations to settle into a pattern."



—Henry C. Parke, True West's *Western Film & TV Editor*

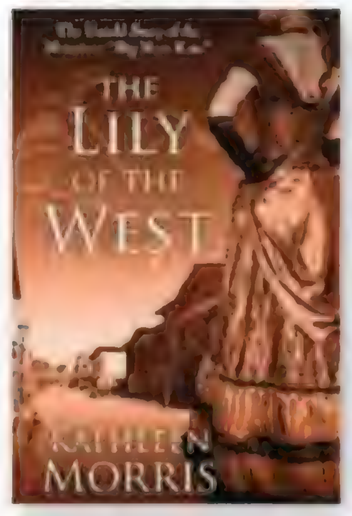
THE CHISHOLM TRAIL PAST AND PRESENT

In Wayne Ludwig's *The Old Chisholm Trail: From Cow Path to Tourist Stop* (Texas A&M University Press, $37), a Texas historian finally challenges the current beliefs about the Chisholm Cattle Trail and counters those myths with the historic truth. Using period maps and newspapers, Ludwig traces the old trail's pathway and name as it really was during the "trail-driving period." Readers will be surprised that he concludes that the Chisholm Trail was not in Texas during the trail-driving period, and its name did not become a household word and extend its route into Texas until after the turn of the 20th century.

—Margaret Kraisinger, author of The Shawnee-Arbuckle Cattle Trail 1867-1870

THE LILY OF THE WEST

Kathleen Morris's *The Lily Of The West* (Five Star, $25.95) is fiction based on the facts of the life of Mary Katherine Haroney (aka Big Nose Kate). Born in Hungary, her family moved to Davenport, Iowa, in 1865. Haroney's parents both died leaving her a teenaged orphan. Throughout her life her trials were many. The death of her husband and child sent her west, where her determination was to never give up. She worked as a singer, whore, gambler and operated a boardinghouse. Her love for John "Doc" Holliday was unflinching as she followed and nursed him. The story is informative and entertaining. I strongly recommend it as an excellent read.



—Lowell F. Volk, author of the Luke Taylor and Trevor Lane series

CHEROKEE EPIC

It could be said that Margaret Verble's *Cherokee America: A Novel* (Houghton Mifflin Harcourt, $27) is a study of the Cherokee Nation and its culture as of 1875. The main character, Cherokee "Check" America Singer, has five sons ranging in age from young adult to infant. Over the course of the story, she must deal with the infidelity of a hired hand, a murder in which her second oldest son is involved and hysterical tales of buried gold. The book might have been better written in two volumes. One, a family history, or a Cherokee genetic history as it pertains to the author's ancestors. And, second, a work of fiction involving a few of Verble's richly drawn characters. The book ended beautifully with some of the author's best writing.

—Karen Casey Fitzjerrell, author of Forgiving Effie Beck

BUILDING YOUR WESTERN LIBRARY

– COURTESY BILL MARKLEY –

SOUTH DAKOTA AUTHOR INSPIRED BY BLACK HILLS HISTORY

Bill Markley, author of the historical novel *Deadwood Dead Men* and four nonfiction books, rode the entire 240-mile Fort Pierre to Deadwood Trail (see *True West*, March 2009) and enjoys nothing better than to slake his thirst in Deadwood after tromping through South Dakota's Black Hills. Here are Bill's recommendations that will entertain and inform you about Black Hills history.

❶ ***The Black Hills Trails: a History of the Struggles of the Pioneers in the Winning of the Black Hills*** by Jesse Brown and A. M. Willard (Rapid City Journal). Two Black Hills pioneers told their tales in the lingo of the Old West. It's out of print, so if you can find it–buy it. *The Black Hills Trails* has flavored Bill's lifelong love of the region's past.

❶ ***The Black Hills, or, The Last Hunting Ground of the Dakotahs*** by Annie Tallent (Nixon-Jones Printing Co.). This first-rate storyteller was one of the first Black Hills pioneers and met Wild Bill and other colorful characters.

❸ ***Gold in the Black Hills*** and ***Deadwood: The Golden Years*** by Watson Parker (University of Nebraska Press). Both books are most excellent and entertaining histories.

❹ ***Calamity Jane: The Woman and the Legend*** by James McLaird (University of Oklahoma Press). McLaird's years of sleuthing ferreted out the real Calamity Jane of the Black Hills.

❺ ***The Cheyenne and Black Hills Stage and Express Routes*** by Agnes Wright Spring (Arthur H. Clark Company). This is a lively account of stagecoach drivers, shotgun messengers and road agents.

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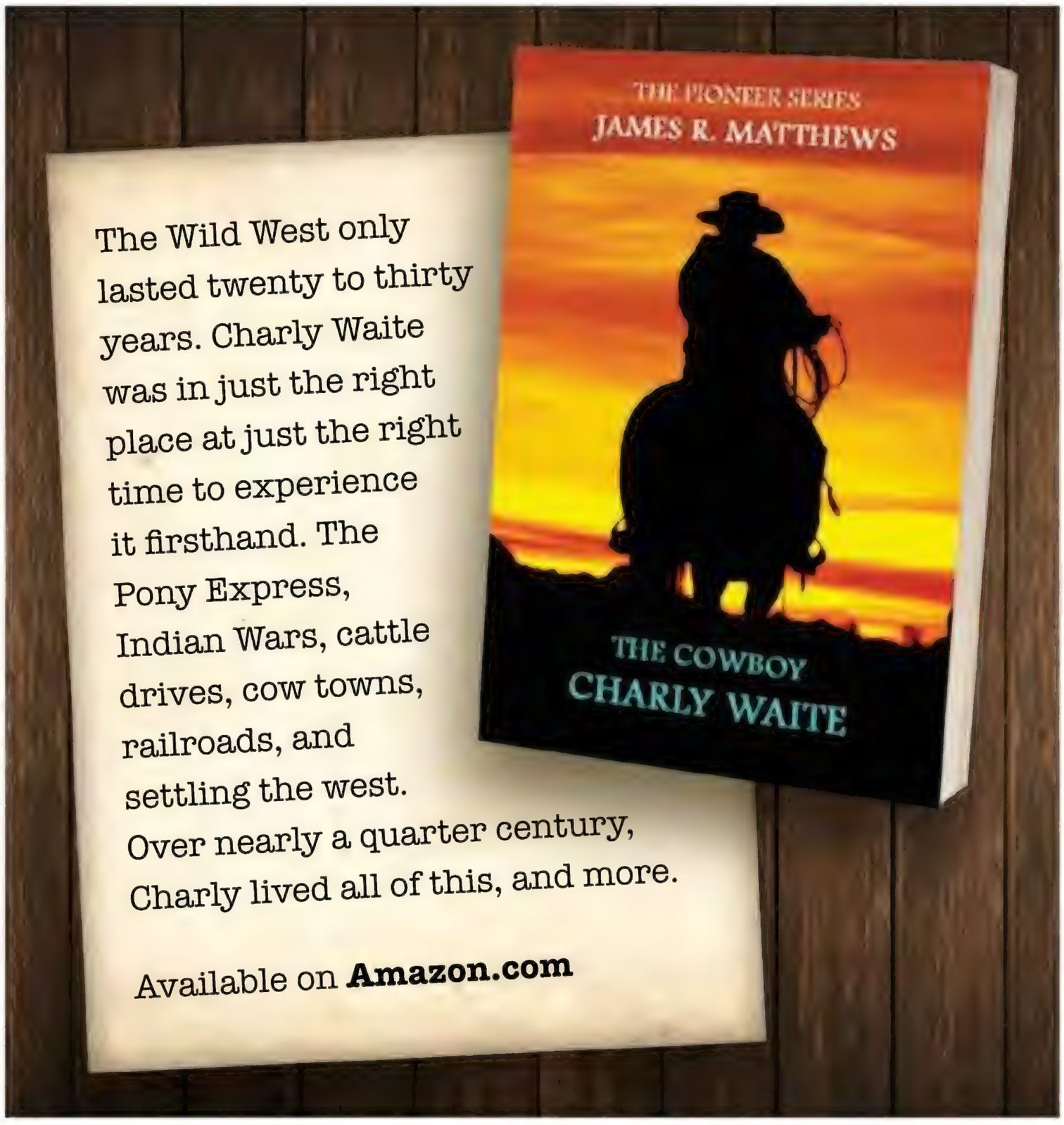
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BY LEO W. BANKS

Toppenish, Washington

The Yakima Valley city preserves and celebrates its Western past.

"We're the city of murals and museums where the West still lives."

–Toppenish Chamber of Commerce Executive Director Paul Newman

The central Washington town of Toppenish came into being when a Yakama Indian named Josephine Lillie Parker sold part of her federal land allotment to non-Indian settlers in 1905.

Incorporation came two years later, and this friendly, postcard community in the Yakima Valley now boasts a vibrant agricultural sector centered around growing hops, a love of all things Western, and a remarkable collection of outdoor murals that draws tourists from around the country. "We're the city of murals and museums where the West still lives," says Toppenish Chamber of Commerce Executive Director Paul Newman. "For a town of fewer than 10,000 people to have three museums is really unusual."

So is a museum based on hops, the plant used in brewing beer. Housed in a creamery built in 1917, the American Hop Museum uses photographs, videos, exhibits and displays of equipment to tell visitors about growing and harvesting the crop.

The Yakima Valley accounts for 75 percent of the hop-growing in the U.S. Newman recommends that summer tourists check out the hop vines growing outside the museum.

Visitors on a tour of Toppenish will discover the rich agricultural history of hops growing in Washington state's Yakima River Valley that began well over a century ago.

– YAKIMA VALLEY HOPS FARM PHOTOGRAPH COURTESY YAKIMA VALLEY TOURISM/1904 PHOTO OF YAKIMA VALLEY HOPS FARMERS COURTESY LIBRARY OF CONGRESS –

A wagon ride tour of Toppenish's historic district and famous citywide murals provides visitors an informative introduction to the city's Old West history.

– COURTESY YAKIMA VALLEY TOURISM –

The Yakima Valley Museum's exhibits honor and celebrate the diverse cultural heritage and history of Toppenish, the Yakama Nation and their neighboring communities.

– COURTESY YAKIMA VALLEY TOURISM –

The railroad played a key role in the area's development, beginning with the Northern Pacific Railway's 1884 construction of a depot called Toppenish. The Yakama Indian word describes a feature of the landscape and means "sloping downward and spreading."

With its collection of artifacts and cars—such as a magnificent, ten-wheel steam engine—the Northern Pacific Railway Museum has honored that tradition since its opening in 1992. The facility is housed in a restored depot, built in 1911.

The third museum is a can't-miss stop, both for its content and the building itself. Shaped like a huge winter lodge teepee, the Yakama Nation Cultural Center has a 12,000-square-foot exhibition hall explaining different aspects of the history, arts and ways of the region's first people.

The site includes a gift shop, restaurant and RV campsite, as well as 14 traditional teepees representing the various tribes of the Yakama Nation. The center opened in 1980 and is one of the country's oldest American Indian museums.

To some, the 78 murals of Toppenish, most downtown, constitute a fourth museum, although this one is entirely outdoors. The project began in 1989 and grew in number and popularity as folks came to appreciate the scale and beauty of what these talented artists had created.

One of the most popular and largest murals is titled *Crossroads to Market*. It depicts wagons involved in the hay trade, the railroad depot, early boat travel on the Columbia River, and in silhouette across the lower portion, a band of Yakama Indians riding along a ridge.

"That one really catches the eye," says Newman. "What's unique about the project is it covers so many different artists and styles, but they're all telling the story of Toppenish from 1840 to 1940."

Don't miss the Wild West Parade held right after the Fourth of July, featuring floats, waving beauty queens and cowboys on horseback cantering through downtown. The 85th annual Toppenish Rodeo, a two-night bash, takes place at the same time.

For wine lovers, the landscape around Toppenish is worth exploring. Many fine wineries operate within easy driving distance and offer tours.

Newman says those who prefer to stay in town love to stand outside the Chamber office and marvel at the year-round snow capping Mount Adams to the west and Mount Rainier to the north, even as the ground around them is lush green.

"People like to walk the pretty loop trail through the park next to our offices," says Newman. "Even if there's only a hint of a breeze, you can hear the great big American flag flapping overhead."

The 3,200-square-foot flag flies atop a 167-foot flagpole, the tallest in the state.

Leo W. Banks is an award-winning writer based in Tucson. He has written several books of history for *Arizona Highways*.

TOPPENISH

"Where the West Still Lives"
in Central Washington

78 Historical Murals

Northern Pacific Railway

Yakama Nation Cultural Center

American Hops Museum

Washington State's Tallest Flag Pole

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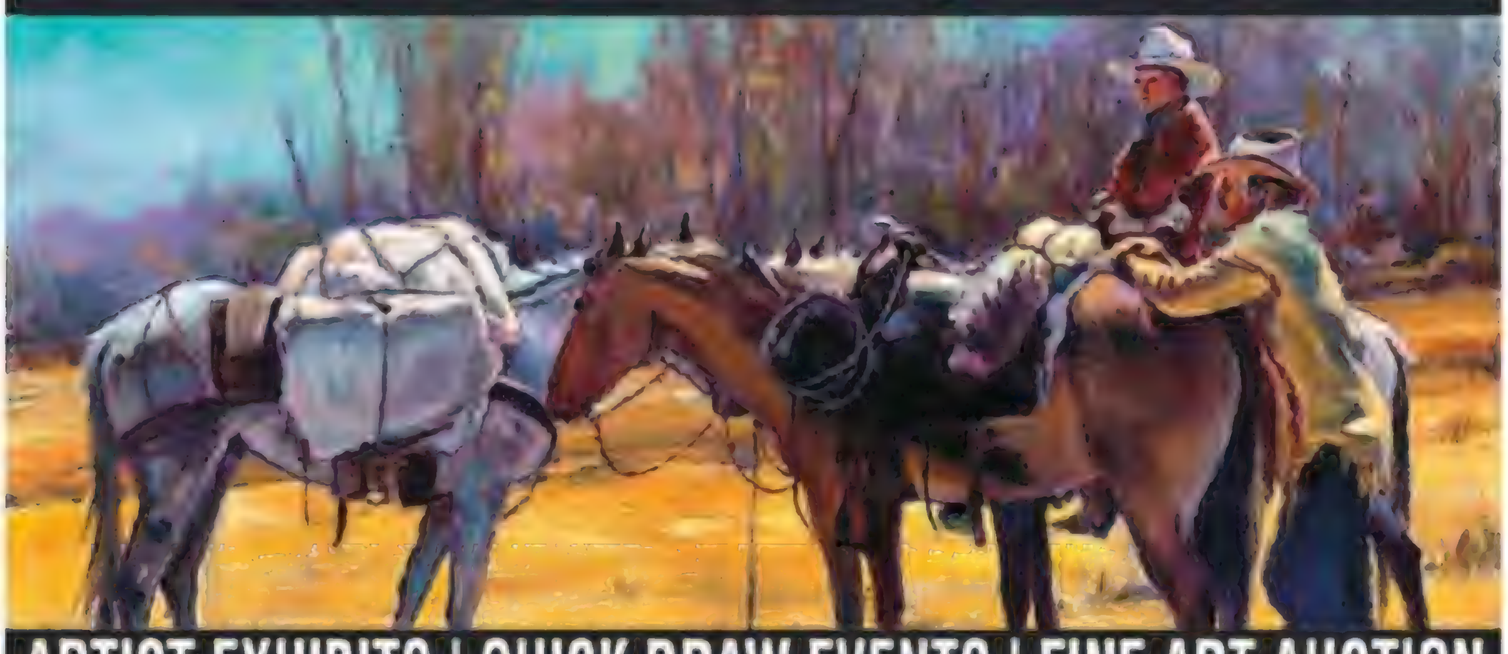

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– COURTESY YAKIMA VALLEY TOURISM –

YAKIMA VALLEY VISITOR INFORMATION CENTER

To plan your visit, stop at the Toppenish Chamber of Commerce (above), 504 E. Elm St.

VisitToppenish.com

COVERED WAGON RIDES

See the Toppenish murals in a covered wagon. Tour operator Jim Duke relies on his trusty horses, Frank and Jesse, to pull guests on his hour-long jaunts. "Nothing's more fun than riding folks in my wagon," says Duke, now in his 80s. "Beats sitting in a rocking chair." Cost is $16, reservations by appointment. Ask at the Chamber about contacting Duke.

VisitToppenish.com

FORT SIMCOE HISTORICAL STATE PARK

Visit a remote military outpost, 30 miles west of Toppenish, built in 1856. See officers' quarters decorated to their mid-19th-century look and stop at the interpretive center for info on tours. On the National Register of Historic Places since 1974.

Parks.State.WA.US

KRAFFS CLOTHING

In business downtown since the 1940s, this historic store sells Pendleton blankets, American Dakota Indian rugs and a wide selection of Western wear and gifts.

Kraffs.com

YAKIMA VALLEY MUSEUM

Eighteen miles from Toppenish, see artifacts from early life in the region. Enter a post-contact tipi and the Mattoon family cabin, built in 1869. The Mattons left everything behind in the 1840s to cross the plains seeking a new life in the West.

YakimaValleyMuseum.org

BY STUART ROSEBROOK

GET YOUR KICKS!

Load up the car and get Western on ten scenic historic highway tours across the region this summer.

A visit to the Southwest's Four Corners region must include a driving tour of the Navajo Nation's Monument Valley Park.

– COURTESY CAROL M. HIGHSMITH'S AMERICA, LIBRARY OF CONGRESS –

10
Scenic Historic Highway Tours

In 1927, the first Route 66 signs were posted from Chicago, Illinois, to Santa Monica, California, and the legend of the "Mother Road" began. The new U.S. Highway system was transforming the nation's 19th-century emigrant, wagon and stage roads into a modern paved spider web of transcontinental roads that would eventually eclipse passenger rail service and elevate automobile tourism to the great 20th-century pastime.

With the snow melted off the high mountain passes, summertime has always been the perfect season for a Western road trip along these highways. From the Cascades of Oregon to the Southern Plains of Texas, from the Colorado Rockies to Nevada's loneliest highway, adventurous travelers will discover the hospitality of big towns and small, historic inns and saloons, mom-and-pop diners and old Main Streets lined with local museums, one-of-a-kind stores and inviting, shady town squares. Side roads off the main highways lead to historic sites and parks, ghost towns, heritage hikes and photo opportunities of awe-inspiring Western landscapes.

True West's editors have created ten heritage road trips that traverse the blue highways of 11 states. The tours are perfect for the summer but can be enjoyed during all four seasons (beware the high mountain passes!). The ten routes on scenic and historic byways and highways will lead to unforgettable experiences. So pack your bags and hit the road to re-discover the Old West one–highway, one town, one sunrise and one sunset at a time.

A highlight of a trip through the Four Corners is a round-trip ride on the historic Durango & Silverton Narrow Gauge Railroad from Durango to Silverton.

– COURTESY DURANGO CVB –

Four Corners

The Grand Circle Tour of Arizona, Utah, Colorado and New Mexico

The Grand Circle Tour of the Four Corners is one of the classic road trips of the American Southwest. Ever since the Fred Harvey Company and the Santa Fe Railway began promoting the tour, visitors have been touring the region's historic sites, Indian reservations, natural wonders and national and state parks. Start the tour in Flagstaff, Arizona, stay at the Monte Vista Hotel in historic downtown Flagstaff—just steps away from Route 66—and visit the Museum of Northern Arizona to gain a deeper understanding of the geologic and cultural history of the region. Schedule plenty of time in the Four Corners area to enjoy the tour to its fullest—and all the roadside stops and wonders along the way.

Mileage: 725 miles
Time: 5 to 7 days; if you have two weeks or a month, do it!

>>BUCKET LIST

Cameron Trading Post, Cameron, AZ: This classic roadside stop includes a shop and a diner.

Goulding's Lodge: Monument Valley, UT: Stay and eat where John Ford and John Wayne made their classic Westerns.

Monument Valley Tribal Park, AZ/UT: The iconic park may be the most photographed and filmed site in the American West. The View Hotel has the best views of the park.

Durango-Silverton Narrow Gauge Railroad, Durango, CO: No matter your age or the season, don't miss a ride on the historic railway round trip through Animas Canyon. Stay at the Strater Hotel, right next door to the depot.

Summer Nightly Indian Dances, Gallup, NM: Ceremonial cultural performances celebrate the Native culture of the Four Corners region. Free to the public, M-F, Memorial Day to Labor Day, 7-8 p.m., McKinley Courthouse Plaza.

One of the most beautiful drives in the Black Hills is Spearfish Canyon, U.S. 14A, from Spearfish to Cheyenne Crossing. Drivers should schedule extra time for photo opportunities and hiking to nearby waterfalls.

– COURTESY CHAD COPPESS, SOUTH DAKOTA TOURISM –

Rafting and canoeing the Rio Grande River in Big Bend National Park (below) are great ways to experience the park's natural beauty.

– COURTESY NPS.GOV –

La Posada Hotel, Winslow, AZ: One of architect Mary Jane Colter's greatest Fred Harvey Hotels is fully restored, and an overnight there is a great way to end the tour.

>>WIDE SPOT IN THE ROAD

The Four Corners Monument, where you straddle all four states at once, is a great side trip when circling back to Arizona from Colorado on U.S. 160. After the obligatory photo-op, head south to Chinle, Arizona, and visit Canyon de Chelly National Monument.

Best Websites: *VisitArizona.com*; *Travel.Utah.gov*; *Colorado.com*; *NewMexico.org*; *NPS.gov*

Black Hills Scenic Loop

Cowboys, Miners and Hot Springs

The Black Hills offers a scenic drive with Western activities and historic sites around every curve. Start in Belle Fourche at the far northern end and schedule at least a week to tour the region from north to south, dividing the trip into two sections: the North Hills and the South Hills. Plan on walking the historic districts and visiting the museums of each of the Black Hills cities. Hiking, horseback riding, bicycling and fishing are enjoyed throughout the mountains.

Mileage: 235 miles
Time: 5 to 7 days; if you have two weeks, beat the heat and enjoy the mountain retreat.

>>BUCKET LIST

Belle Fourche: The Tri-State Museum is the perfect place to start a tour of the Black Hills and to gain an overview of the people and culture of the region.

Spearfish Canyon Scenic Byway: After a tour of Spearfish's High Plains Western Heritage Center, drive south on U.S. 14A, a scenic 21-mile drive that follows an old railroad grade. Enjoy a hike to Bridal Veil Falls and book a weekend in the Spearfish Canyon Lodge.

Deadwood: Book a room at the historic Bullock Hotel in walking distance of historic Main Street, the 1881 Courthouse Museum, Adams Museum & House and Days of '76 Museum.

Custer State Park Wildlife Loop: This mini-Yellowstone experience is guaranteed to please all nature lovers. Book a room at one of the park's historic lodges.

Crazy Horse Memorial: This inspiring monument honors one of America's legendary Indian leaders.

Mt. Rushmore National Memorial: Mt. Rushmore inspires awe and reverence.

Hot Springs: After enjoying the world-famous Evans Plunge, tour the Mammoth Site of Hot Springs , an ancient sinkhole and archaeological excavation.

>>WIDE SPOT IN THE ROAD

Don't miss an opportunity to hike to the top of the Mt. Roosevelt Memorial/ Friendship Tower, just 2.5 miles from downtown Deadwood.

Best Websites: *BlackHillsBadlands.com; TravelSouthDakota.com; Deadwood.com*

West Texas Adventure

Amarillo to Big Bend National Park, Texas

A West Texas adventure from Amarillo to Big Bend National Park is perfect for the road warrior who also loves the Old West. Don't miss natural wonders like Palo Duro Canyon State Park on the way to the history museums and music scene of Lubbock, historic frontier forts in Fort Davis and Fort Stockton and quintessential West Texas towns of Pecos, Marfa and Alpine. And instead of a traditional straight-line tour, this southern plains trip zig-zags between state routes, U.S. highways and interstates north to south to its final destination, Big Bend National Park.

Mileage: 490 miles
Time: 5 to 7 days; the lure of the open road and West Texas hospitality might mean a longer stay.

>>BUCKET LIST

Amarillo: Summertime is a great time to visit the Panhandle city, enjoy tours of Amarillo's American Quarterhorse Heritage Center & Museum, Canyon's Panhandle-Plains Historical Museum and attend *TEXAS*!, the musical drama performed at the Pioneer Amphitheatre in Palo Duro Canyon, Tuesdays to Sundays, June 1 to August 17, 2019.

Lubbock: The "Hub City" of West Texas, Lubbock is a town to relax in with great restaurants and local music. When not dining and dancing, soak up local history at its numerous museums, including the American Wind Power Center, Bayer Agricultural Museum, National Ranching Heritage Center and the Buddy Holly Museum.

Fort Stockton: The West Texas frontier town is a perfect place to spend a few days and explore its historic sites including Fort Stockton, Pecos County Courthouse, Historic Old Jail of 1884 and the Annie Riggs Memorial Museum.

Alpine: The gateway city to Big Bend National Park offers small-town hospitality, restaurants and shops to visit after a tour of the Museum of the Big Bend.

Big Bend National Park: One of America's treasures, Big Bend National Park is a great place to escape from the daily routine. Book a room at the historic Chisos Mountains Lodge and explore the wonders of the isolated, rugged park.

>>WIDE SPOT IN THE ROAD

Fort Davis National Historic Site is the best-preserved frontier fort in the Lone Star State and offers living history events throughout the year.

Best Websites: *VisitTexas.com; TPWD.Texas.gov; NPS.gov*

High Desert to Mountain Lakes

Boise to Bonner's Ferry, ID

The vistas and natural beauty along the winding highways of western Idaho are stunning and awe-inspiring. Starting in the high desert valley of the state capital of Boise, the state and U.S. highways north to Bonner's Ferry are an inter-connected route of some of Idaho's most beloved byways. Along sections of the Payette River, Northwest Passage, White Pine, Lake Couer D'Alene, Wild Horse Trail and Pend Oreille Scenic Byways, the traveler will discover history and hospitality in Idaho's small towns.

Mileage: 454 miles
Time: A week is the perfect amount of time to enjoy the wonders of western Idaho along U.S. 95.

>>BUCKET LIST

Boise: Start a scenic trip to Idaho with a tour of some of the state's best museums, including the state capitol, the Idaho State Museum, the Basque Museum and Cultural Center and the Museum of Mining and Geology.

Visitors following Idaho's scenic highways and byways from Boise to Bonner's Ferry in the summer should allow extra time to enjoy boating and rafting on the numerous lakes and rivers, including the Salmon River (below), along the route.

– COURTESY IDAHO TOURISM –

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TRAVEL NEVADA
DON'T FENCE ME IN

A heritage tour on the scenic highways of western Idaho should start with a tour of the state's capitol in Boise (left).

– COURTESY IDAHO TOURISM –

Lewiston: After a jet boat trip up the Snake River into Hell's Canyon, the deepest river gorge in North America, take time to tour the Lewis and Clark Discovery Center and the Nez Perce County Historical Society Museum.

Coeur d'Alene: Coeur d'Alene started as an Army outpost in 1880, but after a major silver strike in the area, it became a major center of mining. Book a room overlooking Coeur d'Alene Lake and learn about the area's rich cultural history at the Museum of Idaho and Cataldo Mission State Park.

Sandpoint: British explorer David Thompson built a trading post here near Lake Pend Oreille in 1809. Don't miss a tour of the Bonner County History Museum and a drive on the Pend Oreille Scenic Byway.

Bonner's Ferry: Named for Edwin Bonner, who established a ferry across the Kootenai River on the Wildhorse Trail after gold was discovered in the remote boundary area in 1863, Bonner's Ferry developed into vibrant mining, merchant, timber and farm community in the late 19th- and early 20th-century.

>>WIDE SPOT IN THE ROAD

Book a room at the historic Shore Lodge on picturesque Payette Lake in McCall, a beautiful place to rest and relax on the road trip. Don't miss a tour of the Central Idaho Historical Museum to learn about the region's Indian and fur trade history.

Best Websites: *VisitIdaho.org; NPS.gov; FS.USDA.gov*

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SEPTEMBER 7, 2019 — JANUARY 20, 2020

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to Friday, September 13, 2019

Quick Draw & Live Auction
Saturday, September 14, 2019

Grand Opening
Sunday, September 15, 2019

Exhibit and Sale
Sunday, September 15, 2019
to Monday, January 20, 2020

Visit **grandcanyon.org** for the calendar of events and additional details.

10 Scenic Historic Highway Tours

A road trip from Wickenburg to the Grand Canyon would not be complete without a stroll down Old Route 66 in Williams (right).

– COURTESY WILLIAMS CVB –

Cactus to Pines

Wickenburg to Grand Canyon National Park, AZ

When the Walker Party discovered gold near Prescott in 1863, they followed a trail up the Hassayampa River from the Wickenburg area through the Bradshaw Mountains to Granite Creek. Flash forward to the 1920s and the new industry of auto tourism and the Hassayampa Trail moniker was given to Highway 89 from Wickenburg to Ash Fork—a cactus to pines tour that led tourists and locals out of the summer heat to the cooler climes of central and northern Arizona—including Williams and the Grand Canyon. Today, the scenic highway remains a link between Arizona's historic communities of Wickenburg, Prescott, Chino Valley, Ash Fork, Williams and the Grand Canyon.

Mileage: 471 miles

Time: A week at minimum, but once you get to the Grand Canyon, you may want to stay all summer.

>>BUCKET LIST

Wickenburg: Enjoy walking the historic downtown and visiting the Desert Caballeros Western Museum before booking a luxurious stay at a local guest ranch, such as the Flying E Ranch or Rancho de los Caballeros.

Visitors to Wyoming's Fort Bridger State Historic Site will discover a living history center with costumed docents eager to share their knowledge about mountain man Jim Bridger and his trading post.

– COURTESY WYOMING TOURISM –

Prescott: The state's original Territorial capital, the mile-high city has a lot to offer a lover of the Old West, including Sharlot Hall, the Phippen and the Smoki museums; the oldest bar in Arizona, The Palace Restaurant and Saloon; and the World's Oldest Rodeo and Frontier Days Parade held every year over the Fourth of July.

Williams: Visitors to Williams will enjoy the nostalgic shops, galleries and restaurants along historic Route 66 before boarding the Grand Canyon Railway for a thrilling round-trip ride to Grand Canyon National Park.

Grand Canyon National Park: To celebrate the park's centennial in 2019, splurge and book a room at El Tovar or Bright Angel Lodge, take a mule ride to Phantom Ranch, visit the Desert Watchtower and enjoy the peace and tranquility of watching the stars at night.

>> WIDE SPOT IN THE ROAD

Between Wickenburg and Prescott, the town of Yarnell on State Route 89 is a good place to get out and explore, have a meal at a local diner and visit the Granite 19 Hotshots Memorial, which was built to honor the 19 firefighters who gave their lives trying to save the town from the 2013 Yarnell Hill Fire.

Best Websites: *VisitArizona.com; NPS.gov; FS.USDA.gov*

Tracking the Union Pacific

Cheyenne to Evanston, WY

The scenic drive from Cheyenne to Evanston, Wyoming, on Interstate 80 is a bucket-list trip for the railway enthusiast. In 1869, the Union Pacific began its national rail service and the original railbed parallels the modern U.S. 30 and I-80 route across the southern tier of the Cowboy State. The UPRR rail-route tour on Interstate 80 will introduce the heritage traveler to a chain of Wyoming cities founded during the railroad's construction as well as cross the historic Oregon Trail at Fort Bridger State Historic Site, one of the oldest American settlements.

Mileage: 357 miles
Time: 5 to 7 days allows plenty of time for driving scenic highways and sightseeing off the interstate.

>>BUCKET LIST

Cheyenne: Book a room at the recently reopened Plains Hotel in the downtown district and spend a weekend touring the city, including the Wyoming State Museum, Cheyenne Frontier Days Old West Museum, Cheyenne Depot Museum and the Nelson Museum of the West.

A highlight of a border-to-border scenic driving tour of Oregon on U.S. 97 is a visit to Crater Lake National Park.

– COURTESY NPS.GOV –

Laramie: Home of the University of Wyoming, Laramie, like Cheyenne, is a city of excellent Western museums. Stay at least two days and immerse yourself n history at the American Heritage Center, Laramie Plains Museum, Laramie Historic Railroad Depot and the Wyoming Territorial Prison State Historic Site.

Rawlins: Enjoy the drive through Medicine Bow National Forest on the way to Rawlins. Home to the Wyoming Frontier Prison Museum, the city was founded by the Union Pacific Railroad. Learn about the area's rich history at the Carbon County Museum.

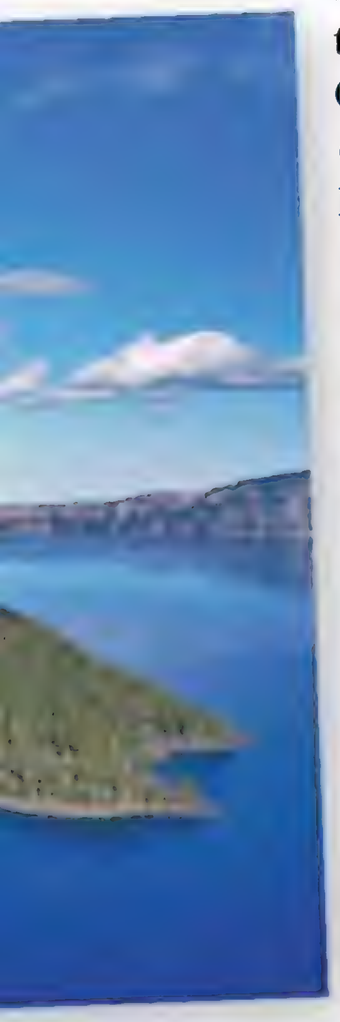
Rock Springs: Nearby deposits led to the town's development to supply coal to the Union Pacific Railroad. After touring the

Natural History Museum take a drive on the Pilot Butte Wild Horse Scenic Loop.

Evanston: Founded by the UPRR during the railroad's construction in 1868, the city and the tri-state area history can be discovered at the Uinta County Museum, Roundhouse and Railyards and the Chinese Joss House Museum.

Wide Spot in the Road: Fort Bridger State Historic Site is located at the crossroads of the Oregon, California and Mormon overland trails. The living history museum annually hosts the Fort Bridger Mountain Man Rendezvous.

Best Websites:
WyomingTourism.org; FS.USDA.gov



Border to Border

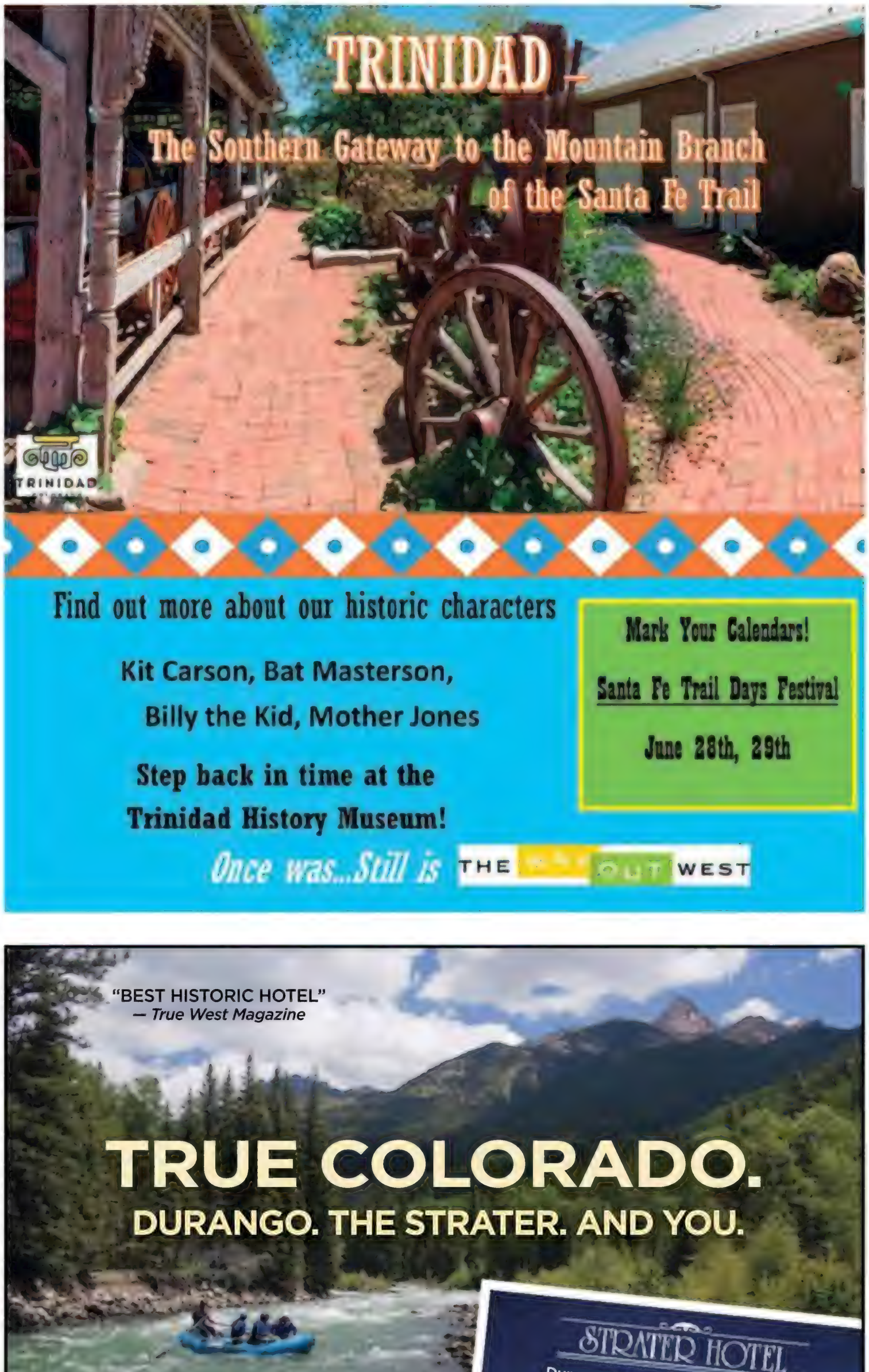
Klamath Falls to The Dalles, OR

A tour on one of Oregon's oldest highways from Klamath Falls to The Dalles on U.S. highways 97/197 is a beautiful option over Interstate 5. Just north of the California state line on U.S. 97, historic Klamath Falls is the perfect place to start a border-to-border tour of the Beaver State, following state and U.S. highways north along the eastern slope of the Cascades to The Dalles and the Columbia Gorge. Along the way, the traveler will discover the wonders of the state's dramatic mountains, forests plains, rivers, parks and historic sites.

Mileage: 266 miles
Time: 5 days, but if you have more vacation time saved up, schedule a couple of weeks to truly immerse yourself in the communities of the eastern Cascades.

>>BUCKET LIST

Klamath Falls: Start your tour at the Klamath Falls Museum to discover the rich cultural history of the local Klamath and Modoc tribes and the role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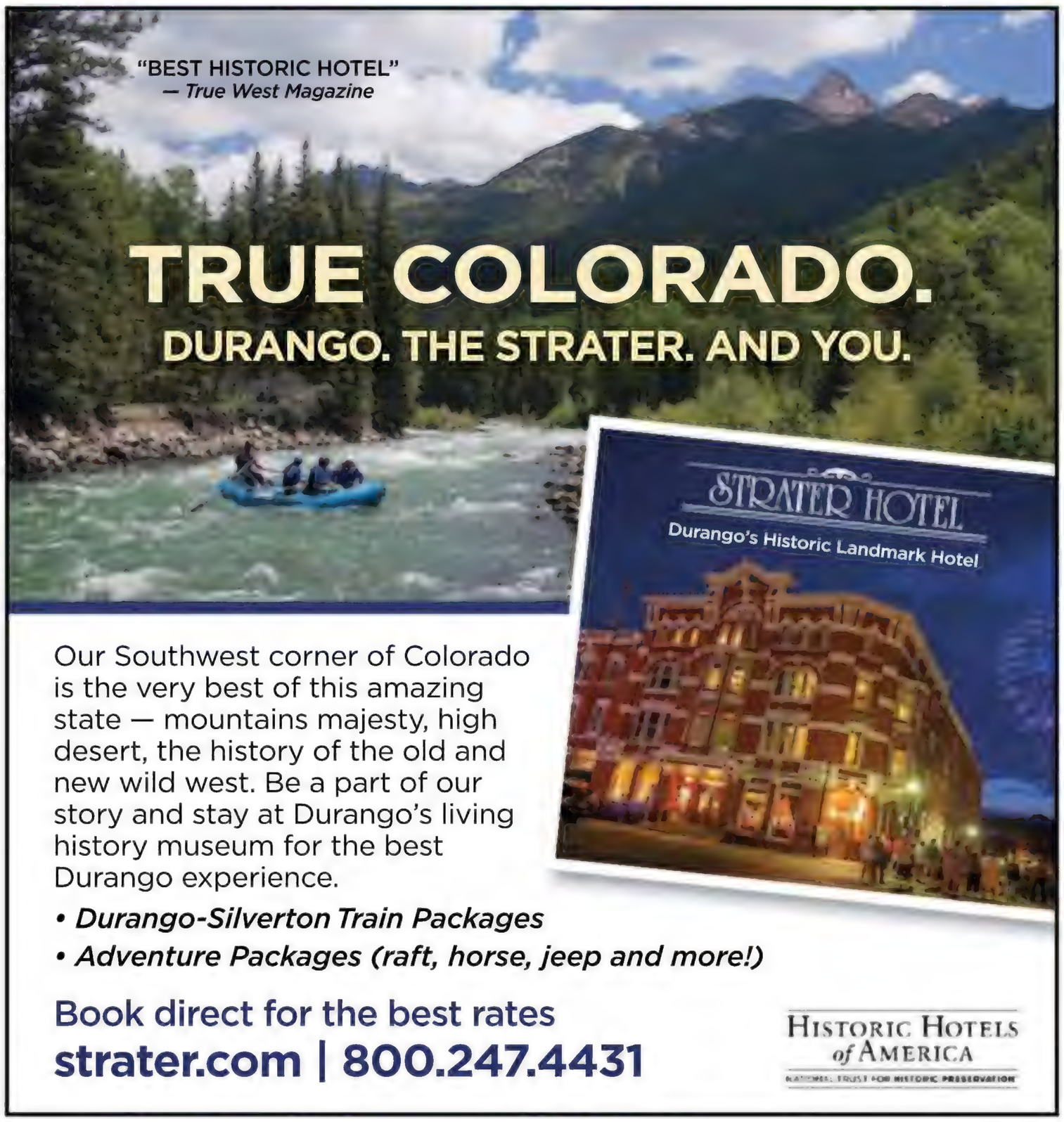
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Historic railroad aficionados should not miss a tour of the Denver & Rio Grande train exhibits at Gunnison Pioneer Museum, just off scenic U.S. Highway 50 in Colorado.

– COURTESY COLORADO TOURISM –

of the Applegate Trail in the town's development. The Favell Museum houses one of the state's finest Indian artifact and Western art collections.

Crater Lake National Park: One of the oldest national parks, Crater Lake is a place to stop and enjoy for a couple days. Book a room at the historic Crater Lake Lodge, take the Rim Drive and then enjoy the natural wonder's great trails.

Bend: Located at a historic crossing of the Deschutes River on the eastern slope of the Cascades, the high desert city is known for its welcoming climate and livability. Don't miss a tour of the High Desert Museum to learn about the region's cultural heritage.

Sisters: After taking a side tour on the McKenzie Pass-Santium Pass Loop, recharge and relax at the Long Hollow Guest Ranch.

The Dalles: Where the Oregon Trail ended at the Columbia River before an overland trail was developed over the Cascades, is the crossroads city where visitors tour the Columbia Gorge Discover Center, Fort Dalles Museum and Anderson Homestead and the Dalles Lock and Dam Visitor Center.

>> WIDE SPOT IN THE ROAD

Madras, a historic farming and railroad town, has excellent restaurants for the weary traveler, and nearby, a jewel of a regional site, the Museum at Warm Springs, which celebrates the culture of local tribal history.

Best Websites: *TravelOregon.com; NPS.gov; FS.USDA.gov*

Get Lost in the Rockies

Glenwood Springs to Trinidad, CO

Getting lost in the Rocky Mountains of Colorado for the summer is an easy thing to do for the Western traveler who loves high mountain passes, four-wheel drive tracks to old mines and historic towns, villages and sites around every curve. But, since most of us don't have all summer—and most of us don't want to get lost—a winding, slow drive up, down, around and over the Rockies from Glenwood Springs to Trinidad will provide enough Old West experiences and awe-inspiring photo opportunities to warrant coming back for another summer of "getting lost" between the peaks and valleys of Colorado's world-famous 14,000-foot peaks.

Mileage: 292 miles
Time: 5 days at the minimum, but if you enjoy four-wheeling and hiking, take 10 days to two weeks to really explore the mountains, valleys and historic towns.

10 Scenic Historic Highway Tours

>>BUCKET LIST

Glenwood Springs: After touring Pioneer Cemetery, the final resting place of John Henry "Doc" Holliday and Kid Curry, enjoy a visit to the Frontier Museum, Glenwood Hot Springs Resort, Pool, Lodge and Spa (a perfect place to start the tour) and the Glenwood Vaudeville Revue dinner theater.

Crested Butte: A year-round destination Rocky Mountain getaway, Crested Butte is a great place to stay and explore the mountains on thrilling jeep trails to ghosts of the area's mining past, including Schofield Pass.

Gunnison: Located on the scenic highway between Montrose and Salida, the high-mountain city is a gateway to Gunnison National Forest. After a tour of the Gunnison Pioneer Museum, if you have a four-wheel drive vehicle, don't miss a chance to photograph the abandoned Crystal Mill.

When on a scenic drive across Colorado from Glenwood Springs to Trinidad, drivers find plenty of photo opportunities in historic towns like Crested Butte (above) and at scenic overlooks of the snow-capped Rocky Mountains.

– COURTESY COLORADO TOURISM –

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The line-up of speakers for this year's symposium includes Dr. Richard B. McCaslin discussing his research on one of the longest serving Texas Ranger Captains of the early 20th century, Will Wright. Dr. Jody E. Ginn will be discussing his new book, "East Texas Troubles: The Allred Rangers' Cleanup of San Augustine". This year will also feature Netflix's "The Highwaymen" Roundtable Discussion: A discussion of the history behind the film, how it finally got made, and what it means to the descendants of Frank Hamer and Maney Gault.

For more information and tickets to the 2019 Texas Ranger Day, please contact the Former Texas Rangers Foundation office at 830-990-1192 or requests@trhc.org
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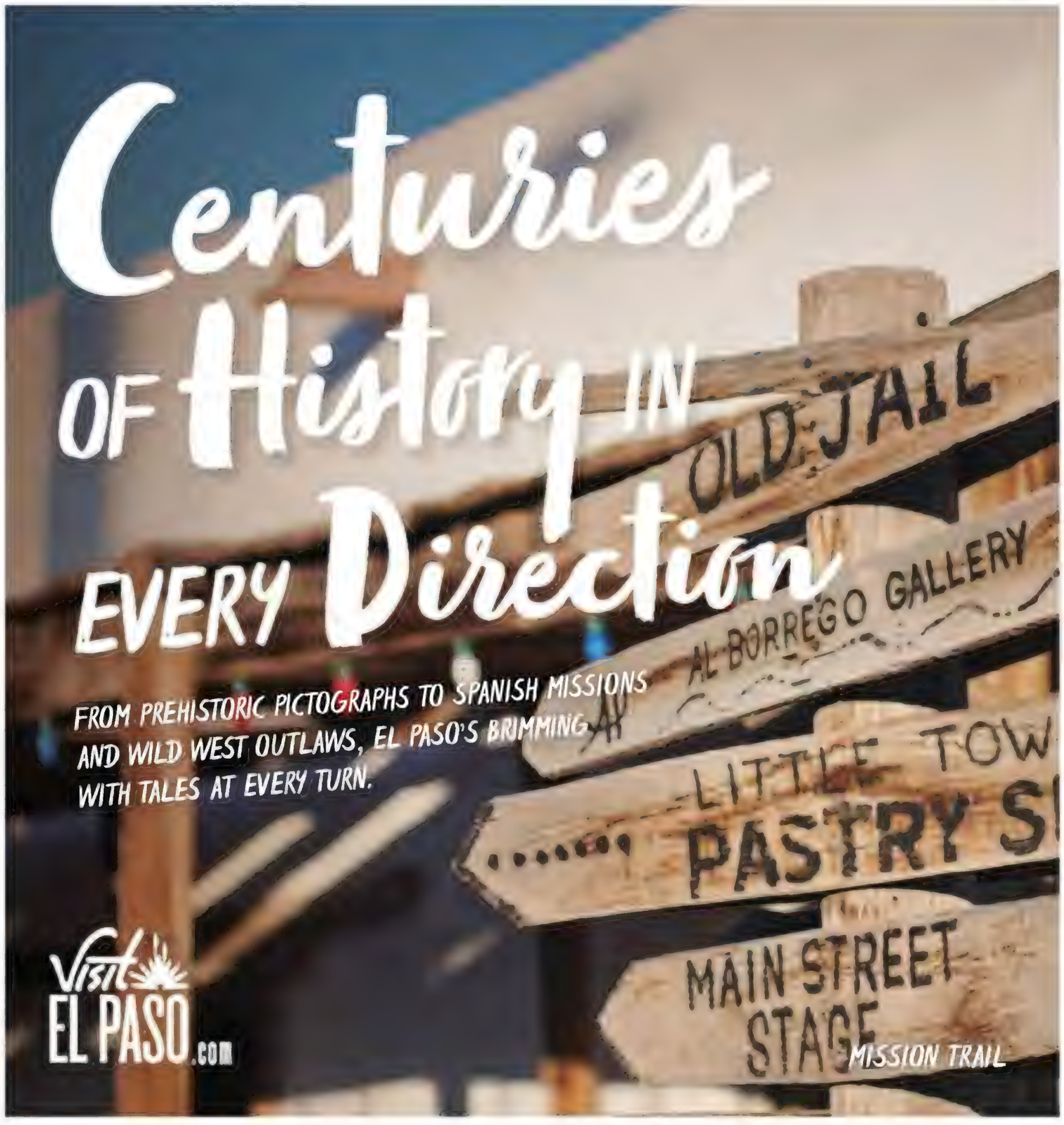
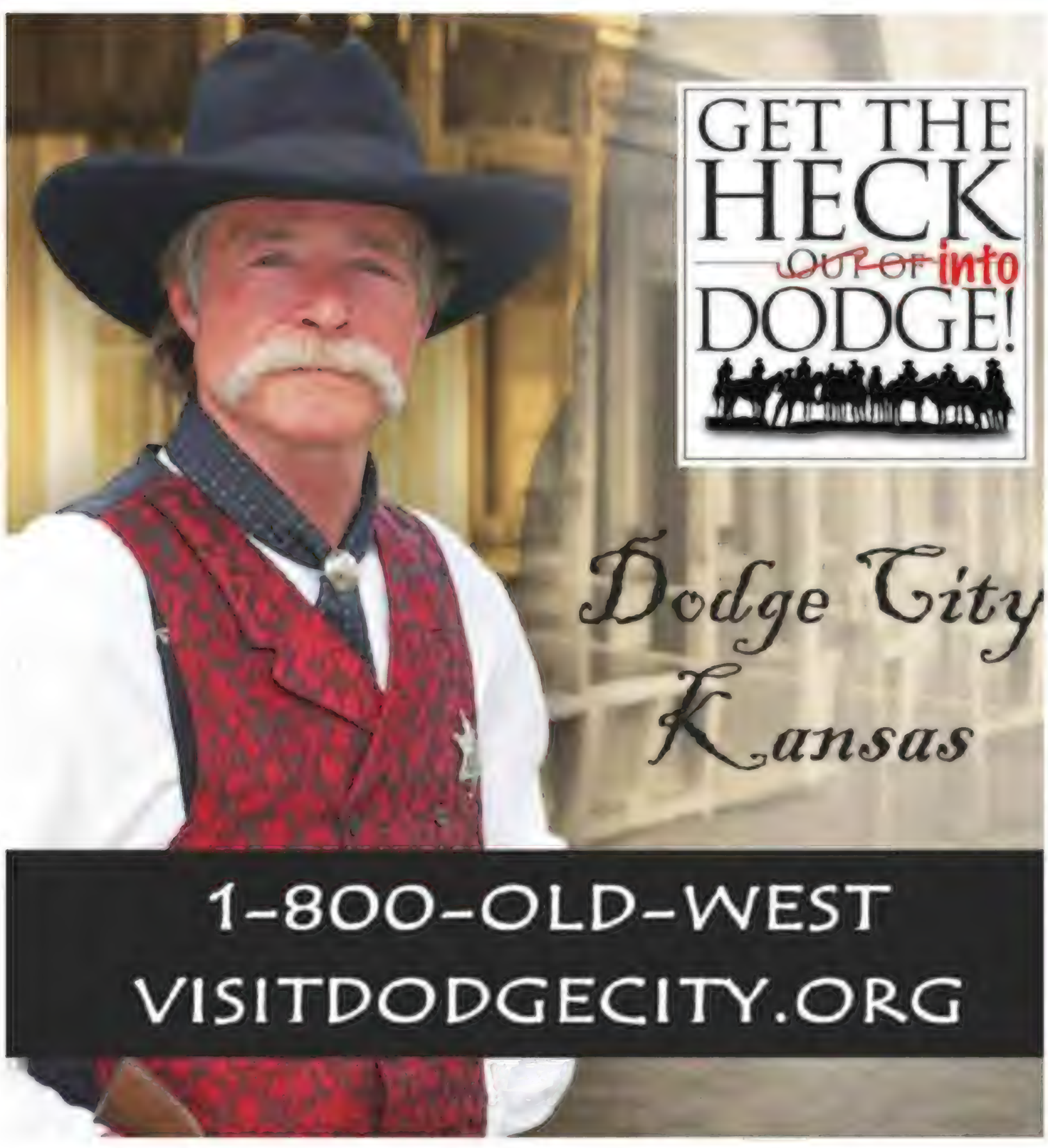


The Beartooth Highway, aka U.S. Highway 212, from Red Lodge, Montana, to Yellowstone National Park, leads the driver through the park's Silver Gate and into the northeastern quadrant of Yellowstone and Lamar Valley (left), where a herd of bison live.

– COURTESY NPS.GOV –

The slower speed limits and numerous scenic pull-offs and parking areas along Yellowstone National Park's highways (right) allow drivers and passengers to safely enjoy the natural beauty and wildlife of the magnificent park.

– COURTESY NPS.GOV



Alamosa: Alamosa is home to the Rio Grande Scenic Railroad, which thrills passengers on its route over LaVeta Pass. Book a room at the historic Windsor Hotel and enjoy the hospitality of the city founded in 1878, and a side trip to the Great Sand Dunes National Park.

Trinidad: Located in Raton Pass, the historic Santa Fe Trail, railroad and coal mining city's historic district deserves at least two days of exploration. Don't miss the world-class A.R. Mitchell Museum of Western Art and the Trinidad History Museum.

>> WIDE SPOT IN THE ROAD

Fort Garland, "Gateway to the San Luis Valley," was founded in 1858. Tour the Fort Garland Museum to discover the role of the Army in the settlement of the region.

Best Websites: *Colorado.com; NPS.gov; FS.USDA.gov*

Big Sky Loop

Montana from Billings to Bozeman and Back

For many, Montana is a state of mind and a scenic-loop adventure from Billings to Red Lodge through Yellowstone National Park to the historic southwestern region of the Big Sky State back to Billings via Bozeman and Livingston might just prove to be a life-altering event. Along the way, the traveler will discover the heritage and diversity of small-town Montana life, the wonders of Yellowstone's northern tier (including its magnificent buffalo herd), historic Red Lodge and Virginia City, and the constant distraction of some of the most beautiful vistas and mountain ranges in North America.

Mileage: 551 miles
Time: Two weeks exploring Montana and Yellowstone on this scenic loop of natural wonders, historic sites and small towns will lead you back to the Big Sky every year.

>>BUCKET LIST

Billings: One of the state's larger cities, Billings is known for its art galleries and museums, including the Yellowstone Art Museum, Moss Mansion, Western Heritage Center and Yellowstone County Museum.

Red Lodge: Spend a day and night exploring and relaxing in this quintessential Montana town, a gateway city to Yellowstone National Park. The real Jeremiah "Liver Eatin'" Johnson was the town's first constable.

Yellowstone National Park: From Red Lodge, enter the park on the spectacular Beartooth Highway and make reservations well in advance at the park's

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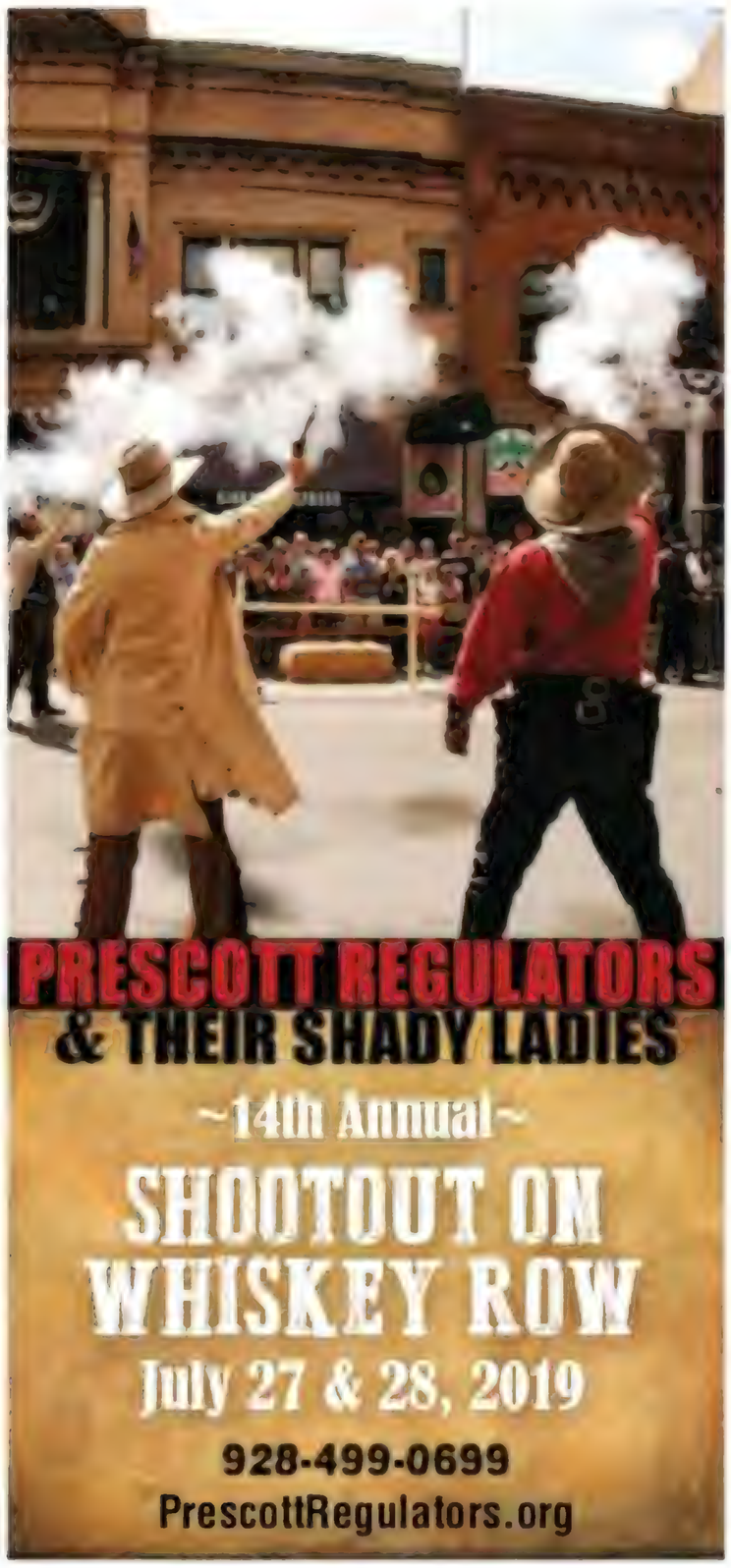

Nine miles south of U.S. 50's junction with U.S. 95 at Silver Spring, Nevada, is Fort Churchill State Historic Park, a living-history center dedicated to the Silver State's role in the Pony Express and early military history on the Central Overland Trail.

– COURTESY TRAVELNEVADA –

Roosevelt Lodge and Cabins. Built in 1920, the lodge is near a campsite once used by President Theodore Roosevelt in the Tower Falls district of the nation's first national park.

Bozeman: Home to Montana State University, the city has a vibrant downtown of eclectic restaurants and brewpubs, lots of lodging and two excellent museums—the Museum of the Rockies and the Gallatin History Museum.

Livingston: Once an important hub for the Northern Pacific Railway and its shortline to Yellowstone National Park, the city's historic district, including the Livingston Depot Center and Gateway to Yellowstone Museum, is worth scheduling extra time to visit.

>> WIDE SPOT IN THE ROAD

Virginia City, one of the best preserved mining boomtowns in the West, was once the Territorial capital of Montana. Step back in time and book a night in one of the seasonally operated hotels.

Best Websites: *VisitMt.com; NPS.gov; StateParks.MT.gov; FS.USDA.gov*

The Loneliest Highway

U.S. 50 from Carson City to Great Basin National Park, NV

Far from the bright lights of the Las Vegas strip, an old-fashioned road trip on U.S. 50, will provide the traveler an Old West experience extraordinaire. The weather and the distances can seem extreme depending on the season, but the old Pony Express/Central Overland Route from Carson City to Great Basin National Park is dotted with inviting and welcoming small towns filled with history and unique historic sites. Pack your bags, hiking shoes, maps and music and drop off the grid for a historic adventure along one of America's first transcontinental roads. You will wonder why it took you so long to drive America's loneliest highway.

Mileage: 386 miles
Time: 5 to 7 days allows time to really get lost in the historic towns and sites along Nevada's stretch of U.S. 50.

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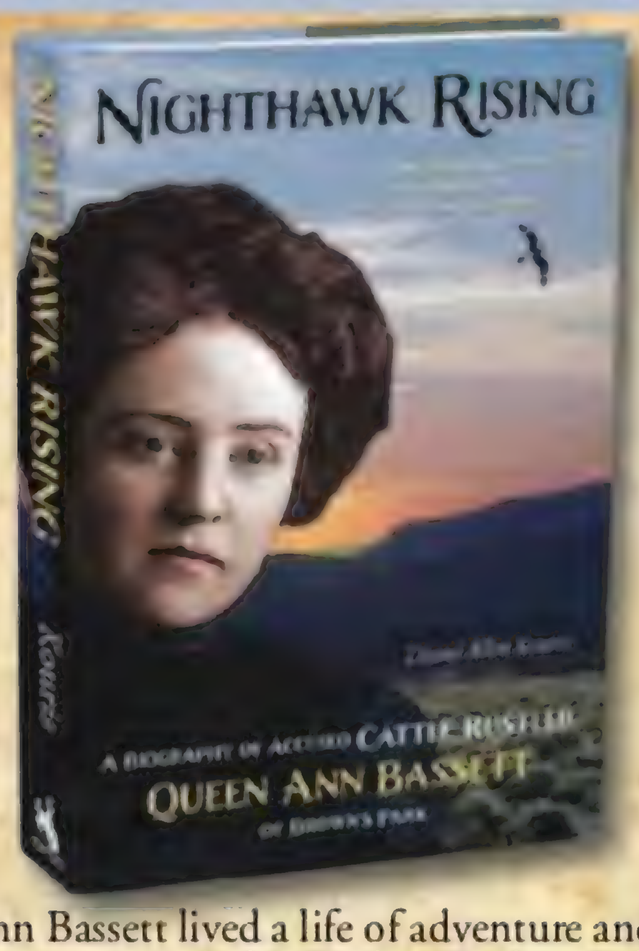

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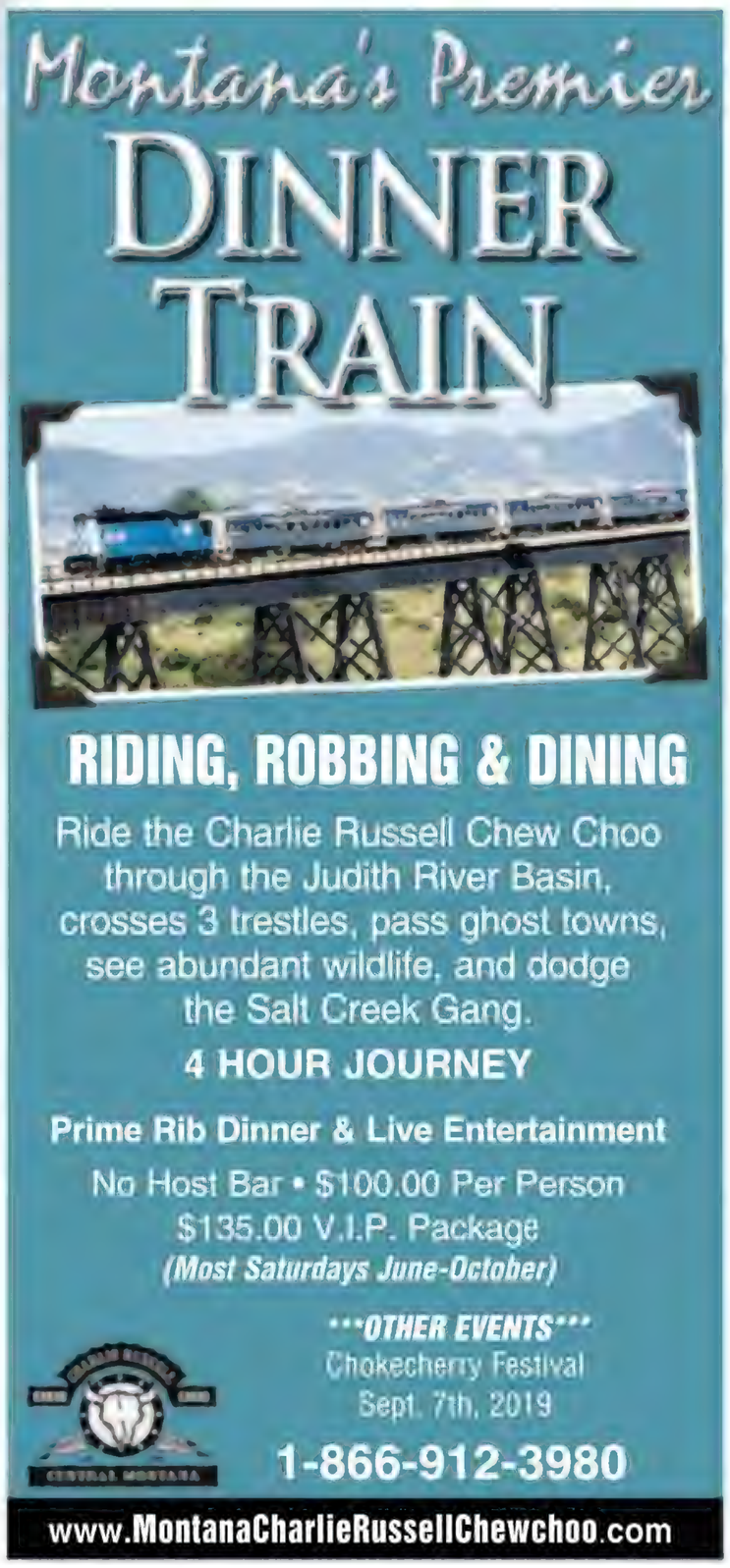
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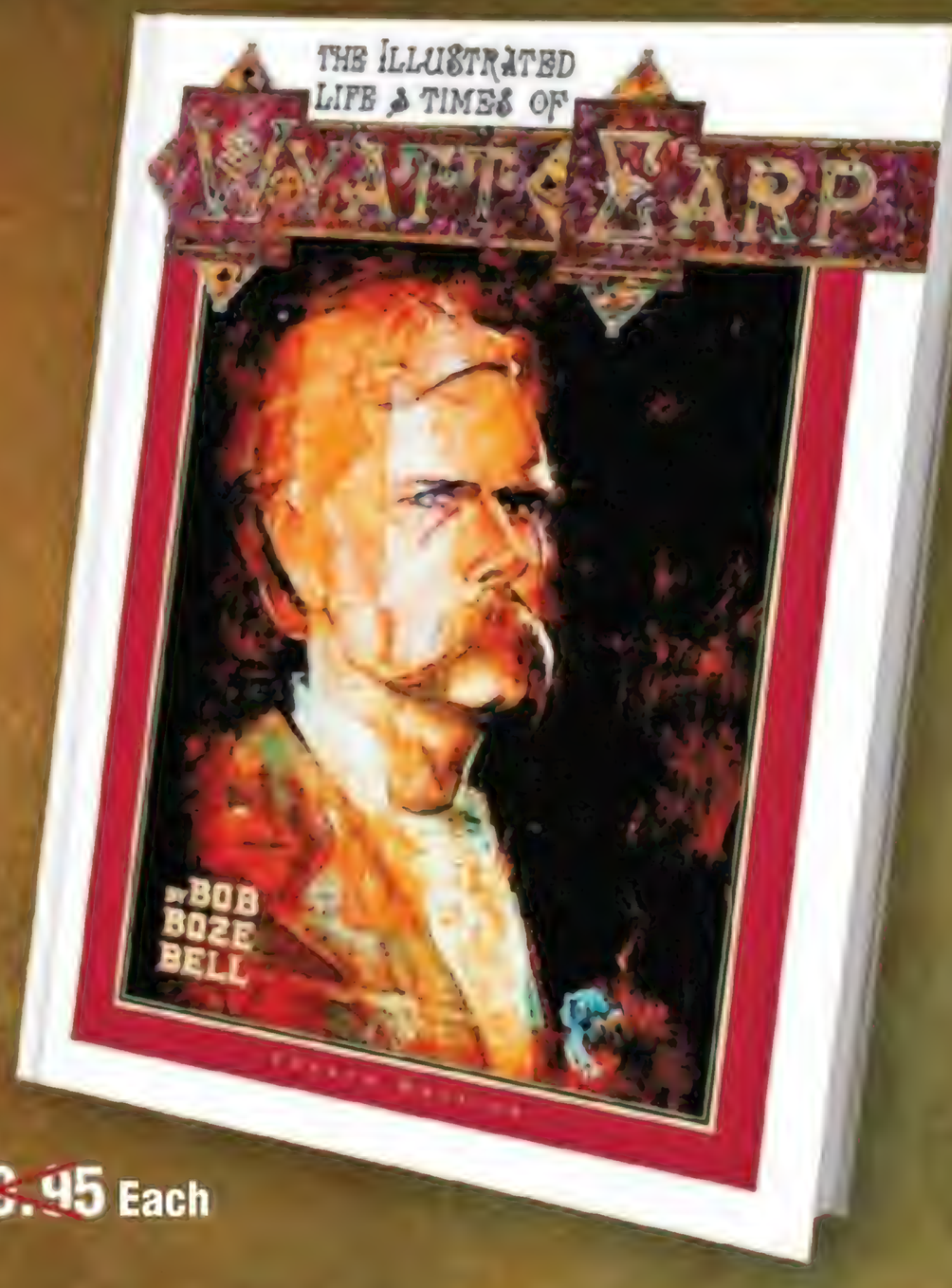

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10 Scenic Historic Highway Tours

>>BUCKET LIST

Carson City: The historic capital city of Nevada is the perfect place to kick off a road trip across the Silver State. Don't miss a tour of the Nevada State Museum in the old U.S. Mint building, the Nevada State Railroad Museum and the state capitol grounds.

Fort Churchill State Historic Park: One of the best preserved military "ghosts" on the route, the Army fort protected Pony Express riders and overland travelers between 1860 and 1869.

Eureka: Known as the "Friendliest Town on the Loneliest Road in America" the former mining boomtown's 19th-century historic district is worth the stop. Make time to visit the Eureka Opera House, Raine's Market and Wildlife Museum, the Jackson House Hotel and the Eureka Sentinel Museum.

Ely: A National Historic Landmark, the Nevada Northern Railway is one of the finest in the United States. Passengers can sign up for a special hands-on "Be the Engineer" program in which they drive the heritage train for two hours through Robinson Canyon toward the Old Ruth Mining district.

Great Basin National Park: Spend two to three days exploring the park, from sagebrush foothills to 13,063-foot Wheeler Peak. The park's visitor center is in the nearby town of Baker.

>>WIDE SPOT IN THE ROAD

The single building town of Middlegate is a must stop on U.S. 50. Since the Pony Express days, a traveler's rest stop has existed at Middlegate, which has a gas station, hotel, bar and restaurant. Take time to drive out to Berlin-Ichthyosaur State Park, a ghost town amidst a preserved dinosaur site.

Best Websites: *TravelNevada.com*; *NPS.gov*; *FS.USDA.gov*

Stuart Rosebrook's favorite scenic highways always lead to a historic Western town where he can hang his hat for a few days and enjoy the local hospitality.

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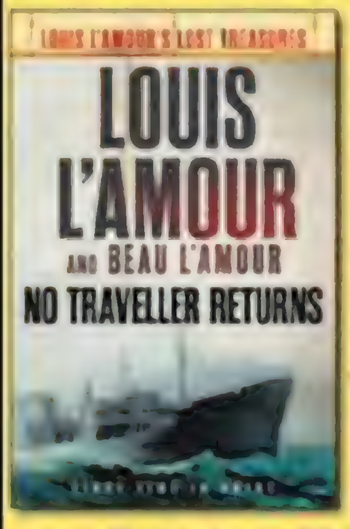

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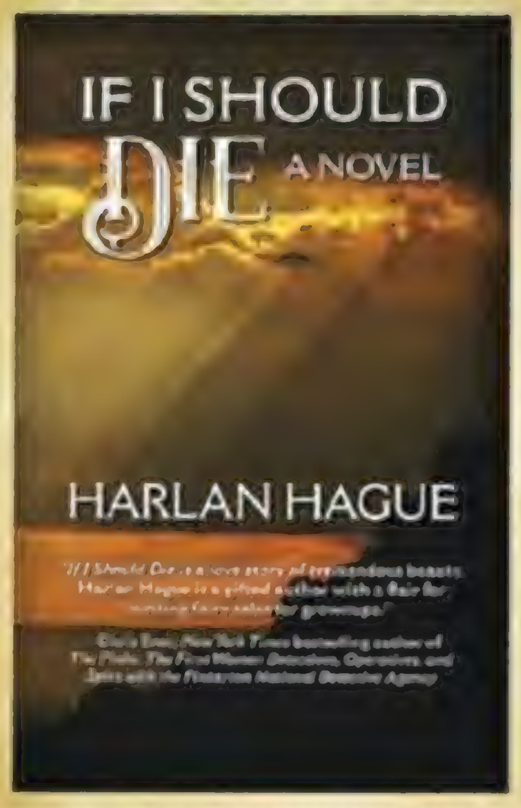

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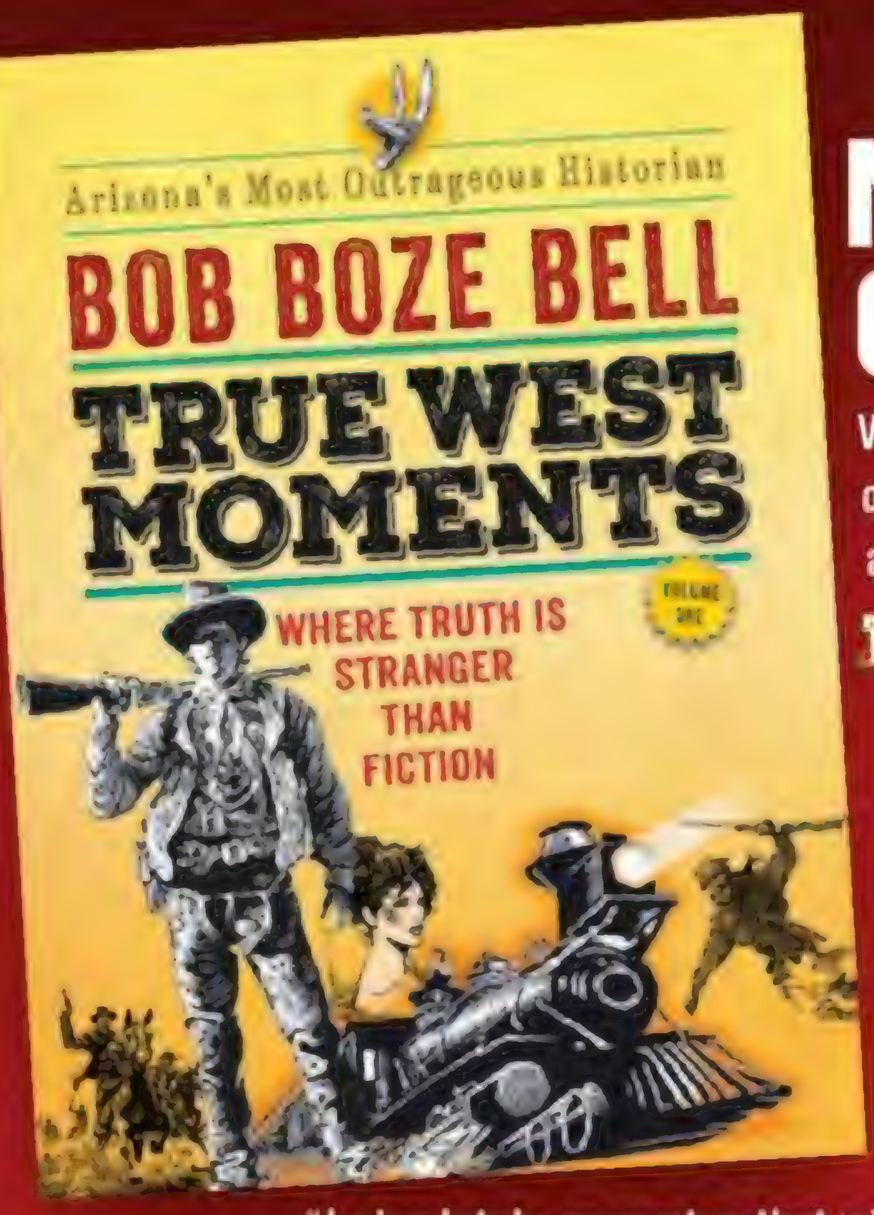

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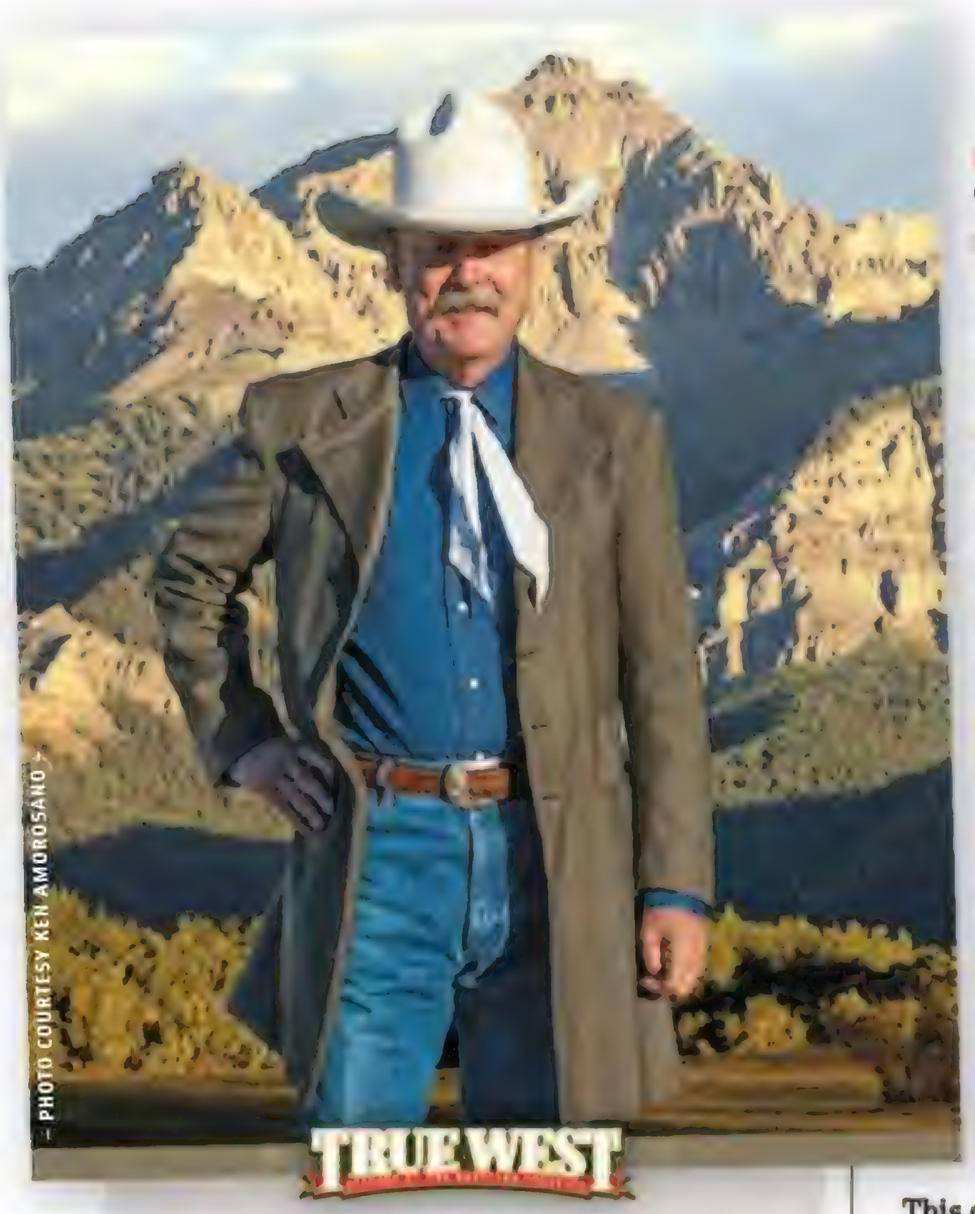

WILD BILL DAYS

Deadwood, SD, June 14-15: Celebrate the life and times Deadwood's most famous gunslinger Wild Bill Hickok and an appearance by *True West*'s Bob Boze Bell.
800-344-8826 • *Deadwood.com*

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Santa Fe, NM, June 22-23: The Western Americana show and auction includes a weekend dealer show, sale and Saturday night auction.
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HERITAGE FESTIVALS

BILLY THE KID FESTIVAL

San Elizario, TX, May 31-June 2: Outlaw Billy the Kid's rowdy 1876 visit to San Elizario to break a pal out of jail hits the stage in a live drama.
915-851-0093 • *SanElizarioHistoricDistrict.org*

ELEPHANT BUTTE CHILI COOK-OFF

Elephant Butte, NM, June 8: Tie on an apron and get into the competition with your best red or green chili!
575-894-1968 • *SierraCountyEvents.com*

HISTORIC LECOMPTON TERRITORIAL DAYS

Lecompton, KS, June 8: Celebrating the dedication of Constitution Hall as a National Historic Landmark, Territorial Days is a summer outing for the entire family.
785-887-6285• *LecomptonTerritorialDays.com*

NEBRASKALAND DAYS

North Platte, NE, June 12-22: Nebraska pays tribute to Buffalo Bill Cody's 1882 "Old Glory Blowout" with a rodeo, parades and concerts.
308-532-7939 • *NebraskalandDays.com*

GORGE HOPS & HOGS FEST

The Dalles, OR, June 15: Choose from more than 50 beers from 25+ breweries from Oregon and beyond in a taproom experience.
541.296.2231 • *GorgeHopsandHogs.com*

JIM BOWIE DAYS

Bowie, TX, June 23-29: Texas Revolution hero and frontiersman Jim Bowie is honored with a rodeo, parades and an art and Indian artifact show.
940-366-1887 • *JimBowieDays.org*

MUSEUM EXHIBITION

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Duncan, OK, May 24-July 27: A nationally touring exhibit "Bison: Ancient. Massive. Wild" explores the significance of the bison from pre-history to the present.
580-252-6692 • *OnTheChisholmTrail.com*

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Albuquerque, NM, June 10-13: Mariachi Spectacular's mission is to promote New Mexico's vibrant artistic, cultural and ethnic heart and soul.
800-745-3000 • *MariachiSpectacular.com*

POWWOWS

AMERICAN INDIAN MARKET & POWWOW

Morrison, CO, June 1-2: A gathering of American Indian artists, a powwow dancing competition and delicious cuisine will be featured.
303-839-1671 • *TesoroCulturalCenter.org*

RODEOS

RENO RODEO

Reno, NV, June 20-29: The "Wildest, Richest Rodeo in the West," the Reno Rodeo is celebrating 100 years of Wild West family fun.
775-329-3877 • *RenoRodeo.com*

SISTERS RODEO

Sisters, OR, June 5-7: Rodeo stars head to Sisters to show off their goods in this self-proclaimed "Biggest Little Show in the World!"
800-827-7522 • *SistersRodeo.com*

GREELEY STAMPEDE

Greeley, CO, June 26- July 7: Get bull-riding and steer-wrestling rodeo action, plus take in Western art and an Independence Day parade.
970-356-7787 • *GreeleyStampede.org*

WEST OF THE PECOS RODEO

Pecos, TX: June 26-29: Gather in Pecos for this historic PRCA rodeo–a top 40 prize money rodeo that originated in 1883.
432-445-2406 • *PecosRodeo.com*

JAKE CLARK'S MULE DAYS

Big Boulder Ranch, Ralston, WY, June 10-16: Since 1997, Jake Clark's Mule Days celebrates the American Saddle Mule's abilities in an all-mule rodeo, plus an all-mule parade.
307-754-4320 • *SaddleMule.com*

GALLUP LIONS CLUB YOUTH RODEO

Gallup, NM, June 13-15: The 65th annual Gallup Lions Club Rodeo at Red Rock State Park offers a full slate of events, plus a Youth Rodeo.
505-870-2920 • *GallupNM.gov*

THE OVERLAND STAGE STAMPEDE

Green River, WY, June 7-8: The ImPRA 32nd Annual Overland Stage Stampede is a full-blown rodeo held annually the second weekend of June.
307-872-0511 • *TravelWyoming.com*

TOURS

HOLE IN THE WALL TOUR

Kaycee, WY, June 22, 2019: This year's tour traces the steps of the outlaw era, from the Johnson County War to the famous Hole in the Wall fight.
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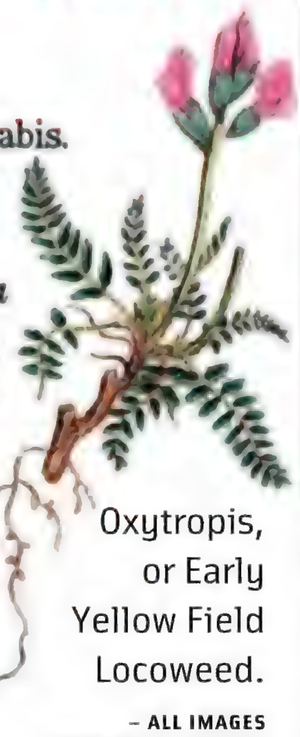
Loco Horses & the Code of the West

Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona Oddities: Land of Anomalies and Tamales;* History Press, 2018. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu

I've seen cowboy movies from the 1950s where the actor said he had to shoot his horse because it ate locoweed. What exactly is locoweed? Were they talking about marijuana? If so, why would anyone shoot a valuable horse for eating a weed whose effects are only temporary?

David Duggan
Shelton, Connecticut

No, locoweed isn't cannabis. It's any number of plants found throughout the West, especially the *genera* *Astragalus* and *Oxytropis*. They are commonly found on mountains, foothills, plains and semiarid desert regions. Some examples are larkspur, lupine, arrowgrass, chokecherry and milkweed.



Oxytropis, or Early Yellow Field Locoweed.

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It's relatively palatable to livestock and some other animals, especially in spring and fall, and many will actually seek it out.

Loco is Spanish for "crazy." Locoed behavior results from locoweed-induced neurologic damage. Most of the time animals become depressed and lethargic.

With chronic locoweed poisoning, livestock become emaciated and wasted as they lose the ability to find and utilize feed. Although some may die of starvation, most die from misbehavior.

Did the Punitive Expedition influence the start of the Immigration and Naturalization Service/U.S. Border Patrol?

Dustin Smith
Sahuarita, Arizona

The history of border security predates the Punitive Expedition by several years. As a result of the Chinese Exclusion Act of 1882, Asians were often smuggled into the U.S. from Mexico. Also, there was a lot of smuggling of American goods into Mexico after the Mexican government placed a high tariff on U.S. goods.

Mounted horsemen, known as Mounted Guards, for the Department of Commerce and Labor were patrolling the border as early as 1904 to deal with illegal entry. Mostly they dealt with the smuggling of Chinese workers. In March 1917 Congress authorized separate border guards, still primarily to deal with Chinese immigrants. Along with horses, the guards used boats, motorcycles and automobiles. This coincided with Punitive Expedition. The military and the Texas Rangers (along the Texas border) also acted as border security. The National Origins Act of 1924 authorized the establishment of the Border Patrol to prevent illegal entry on both the Canadian and Mexican borders.

Most of this comes off the top of my head from living here and having family from the Texas-Mexican border country around Del Rio. But the short answer to your question is yes, the Texas, New Mexico, Arizona Rangers and the military would have had an influence on the creation of the U.S. Border Patrol.

After the battle for the Alamo, did any of the wives or children of Crockett, Bowie or Travis visit the site?

Dave Knapp
Wilmington, North Carolina

Bowie's young wife, Ursula de Veramendi, and two small children died in a cholera epidemic a little over two years before the battle, in September 1833. Bowie was survived by three brothers and two sisters.

Crockett left a wife in Tennessee. It isn't likely she visited the Alamo.

Travis abandoned his wife and children in Alabama in 1831; they were officially divorced just two months before he died. Retired Texas State Historian Bill O'Neal says Travis's son, Charles, moved to Texas as an adult and visited the Alamo

The U.S. Army Punitive Expedition's Eighth Machine Gun Cavalry was ready to thwart an invasion across the American–Mexican border in April 1916.

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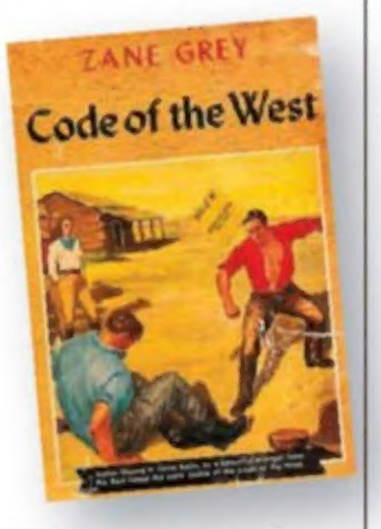
What are the origins of the Code of the West?



Ronnie Bishop
Tulsa, Oklahoma

The "Code of the West" was born with the silver screen cowboys. It was first chronicled by Zane Grey in his 1934 novel, *Code of the West*. No written code ever existed but it was an unwritten, socially agreed-upon set of informal laws that shaped the cowboy culture.

Tom Mix, Gene Autry, The Lone Ranger, Hopalong Cassidy and Roy Rogers each had a code or creed; it was usually aimed at youngsters and emphasized hard work, self-reliance, independence, honesty, resourcefulness, physical strength and dauntless courage. In short, it is to be the best you can be. Those were good qualities to instill in our nation's youth and became a traditional part of the cowboy legend and myth.

Did Old West lawmen carry their own weapons?

Capt. Gary Lavorgna
Newfane, Vermont

Most peace officers were responsible for providing their own sidearms. The town might provide a shotgun or rifle, but that varied from place to place. For example, the Arizona Rangers had to provide their own handguns and horses, while the territory provided rifles (Winchester .30-40 model 1895), along with pack animals, horse feed, ammunition and food.

What can you tell me about Joaquin Murrieta?

Joe Manriquez
Whittier, California

Author John Boessenecker says, "Walter Noble Burns called him the Robin Hood of El Dorado. Not true, of course. He and his band killed 30 to 40 men, most of them unarmed Chinese miners who were vulnerable targets for robbery. He was slain by the California Rangers on Cantua Creek in the West San Joaquin Valley on July 25, 1853. The Rangers' manhunt lasted just two months." Reportedly, Ranger Capt. Harry Love cut off the outlaw's head and pickled it in a jar, then displayed it for years after. The trophy was eventually lost.

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What HISTORY HAS TAUGHT ME

The Cowboy Iliad was written by Walter Hill. The album was produced by Bobby Woods with music performed by Les Deux Love Orchestra.

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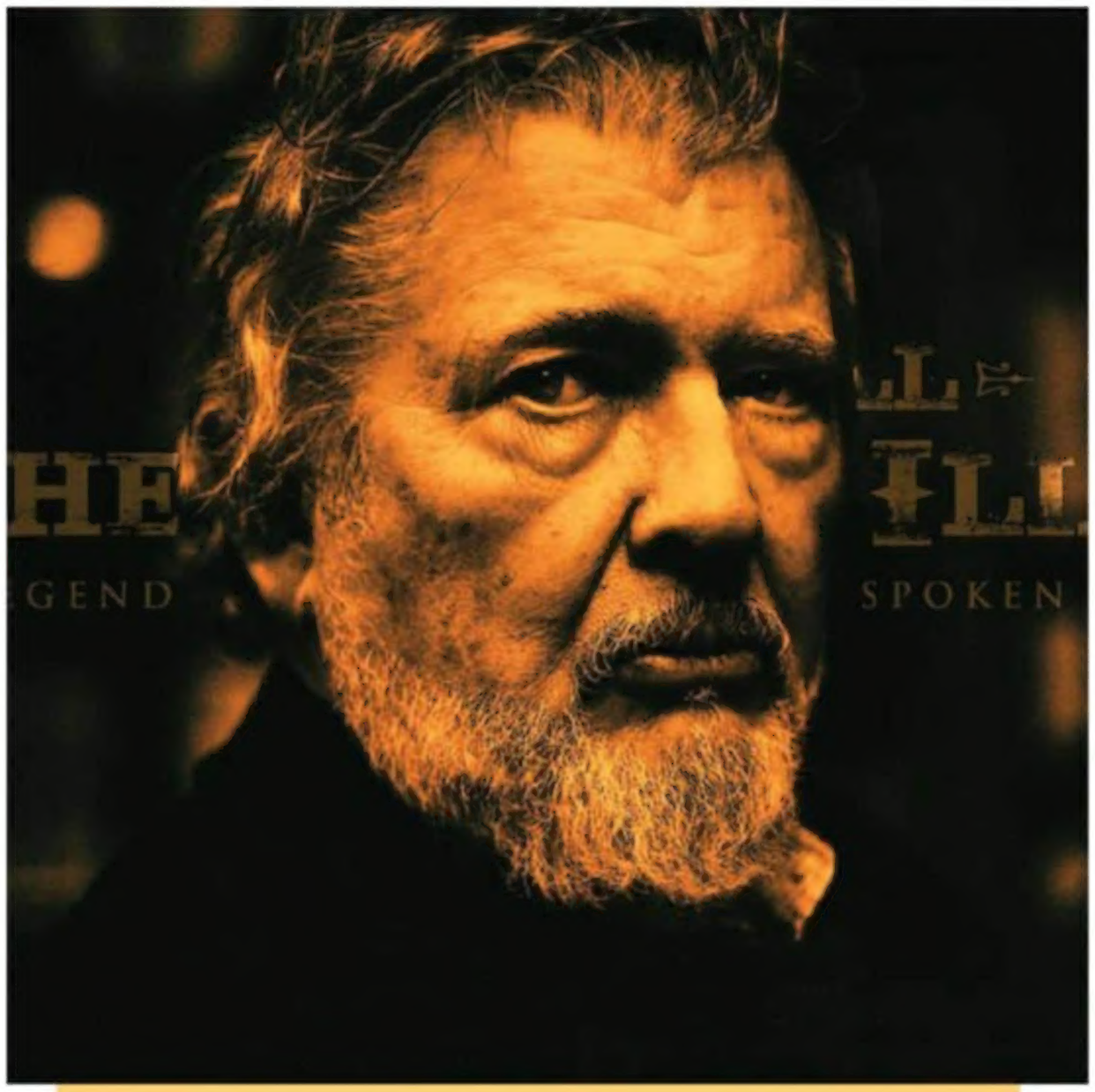

WALTER HILL
DIRECTOR-WRITER-PRODUCER

Walter Hill, well-known for his Westerns, is making his recording debut at the age of 77. Hill wrote and narrated *The Cowboy Iliad*, the story of a shootout that occurred in Newton, Kansas, in 1871 and its legendary aftermath of violence and controversy.

Hill began his film career as a screenwriter, notably working with filmmakers Sam Peckinpah (*The Getaway*) and John Huston (*The MacKintosh Man*). He made his own directorial debut in 1975 with *Hard Times* starring Charles Bronson and James Coburn. In the years following he directed many films, including the Westerns *The Long Riders*, *Geronimo*, *Wild Bill*, *Broken Trail* and the pilot for HBO's *Deadwood*.

The secret to a good Western is finding an Old Testament story. Do it with elegance and simplicity. And most of all fill it with characters that demonstrate a refusal of self-pity.

When I did the first episode of *Deadwood* I had no idea that it would be my last. I was going to direct the first three, taking it up to the death of Hickok, but there were disagreements—and I moved on. Somebody told me they are doing a new one. Good luck.

Don't get me started on sports. Boxing. Baseball. USC football. I am expert on all of the above. And I've lost a great deal of money proving it.

My big break came when I wrote *The Getaway*… Sam Peckinpah, Steve McQueen. One's luck doesn't get any better than that. The picture turned out to be a hit—I got more work, and a chance to direct my own scripts. *Hard Times*, with Bronson and Coburn, was the first one out of the barn. After that, slap leather and ride.

The best advice I ever got was don't buy a boat or a racehorse. Years ago, Nick Nolte and Powers Boothe bought a quarter horse that they raced at Los Alamitos a few times. They named it Walter Hill. The noble creature actually won a race.

I think the most underrated Western is Raoul Walsh's *Colorado Territory*. As far as I'm concerned, it's in the pantheon. Joel McCrea is peerless as the doomed outlaw measuring up against his fate. Textbook direction, every shot advances the story.

The person who doesn't get enough credit is my wife. She's tolerated me for almost forty years.

The hardest gig I've ever had was endless rewrites on *The Cowboy Iliad*, a combination spoken word/music album we just finished a few weeks ago. Bobby Woods and his orchestra did the score. That part came out great. The spoken word part turned out to be me. It's an essay meant to be read aloud. Narrated. That meant a less formal style. Not quite literary, not quite dramatic. Somewhere in the middle. Plus, the story was designed to have no simple resolution—a kind of mix of history, nostalgia and speculation. It was a nightmare trying to get it right. My only recourse: alcohol.

The best Western script I've read was Kevin Jarre's *Tombstone*. It was handed to me by Jim Jacks, a producer friend of mine. This was just before they went off and did the film. Jim wanted me to read it as an example of good writing. I didn't know Jarre, but both he and Jacks died before their time. Sad. They had more to give.

I never thought this late in my journey, in addition to screenplays, I'd be writing graphic novels and spoken word albums. My first one was a thirties gangster piece, the second, a noir crime story, the third, a sci-fi number set in modern Russia. So I guess it's time I wrote one that's a Western. Maybe a narrative and a main character that serve as a tribute to B Westerns and guys like Ken Maynard, Johnny Mack Brown, Wild Bill Elliot—I love the old, lurid titles they used: *Death Rides the Range*, *Wild Horse Stampede*, *Rustlers of Red Dog*—I want to do something like that. I've even got my title ready, *Guns Across the Cimarron*.

History has taught me don't complain. Ninety-nine and nine-tenths of all previous humanity on this sweet earth has had a harder existence, a worse deal.

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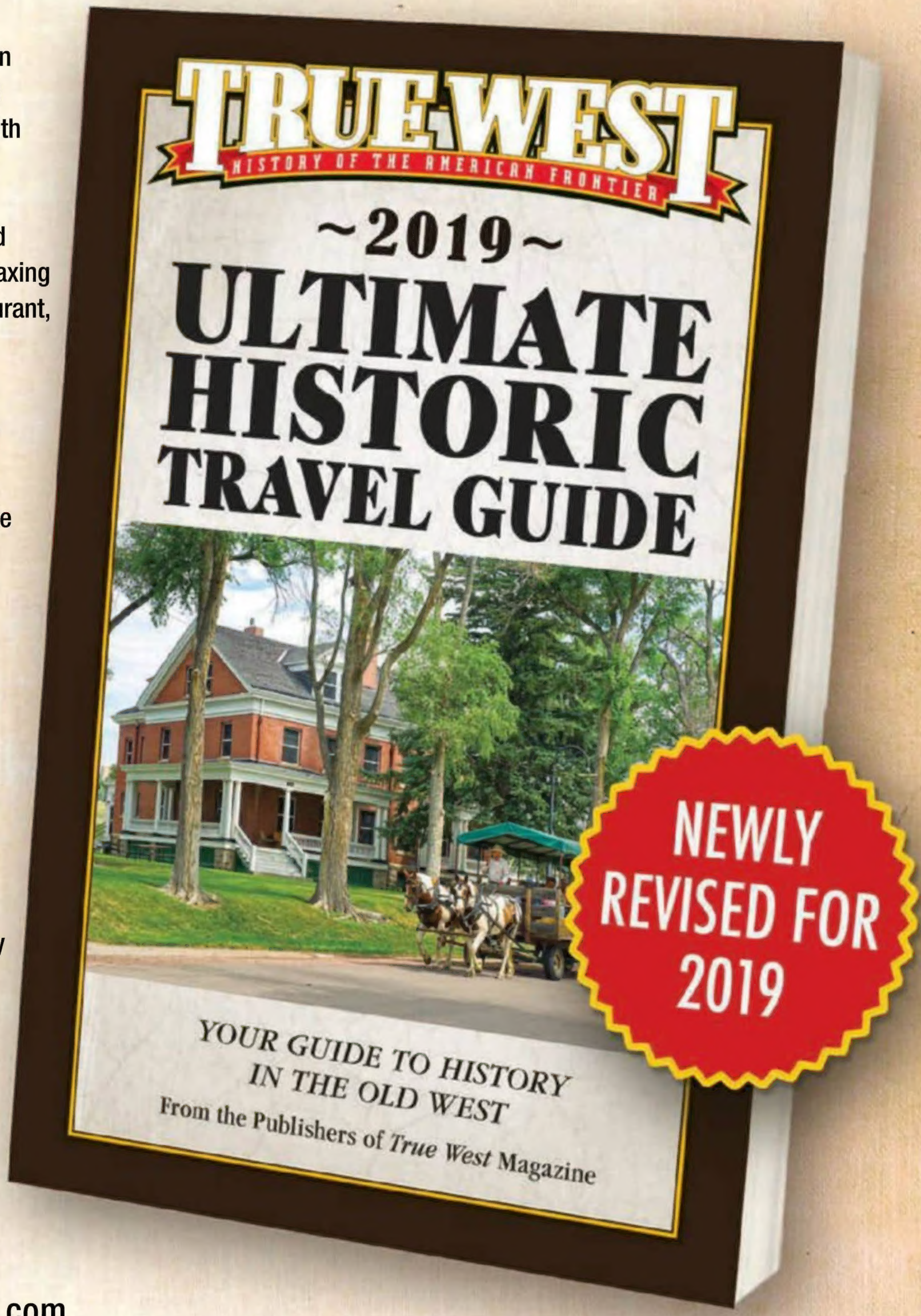
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